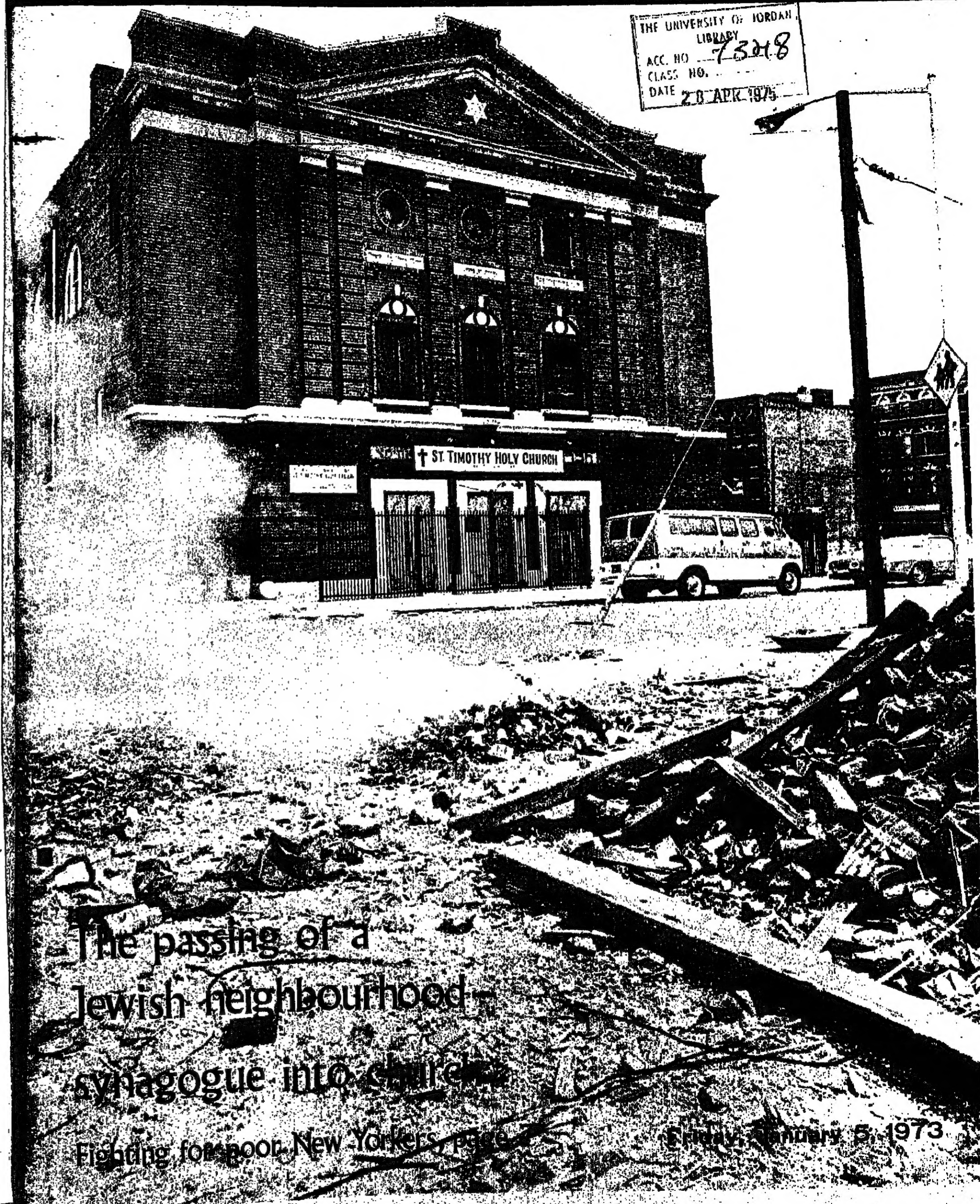


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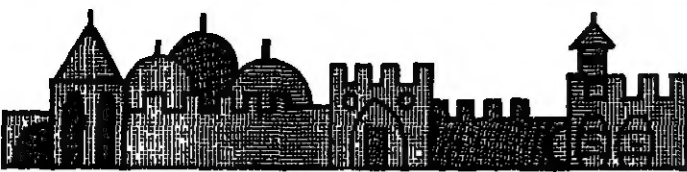
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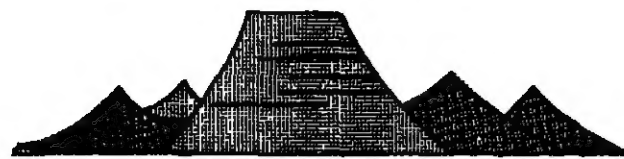
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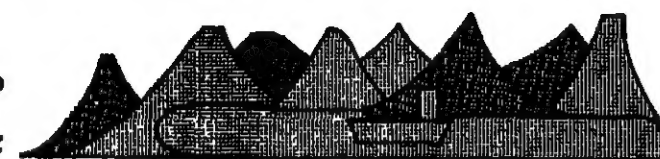
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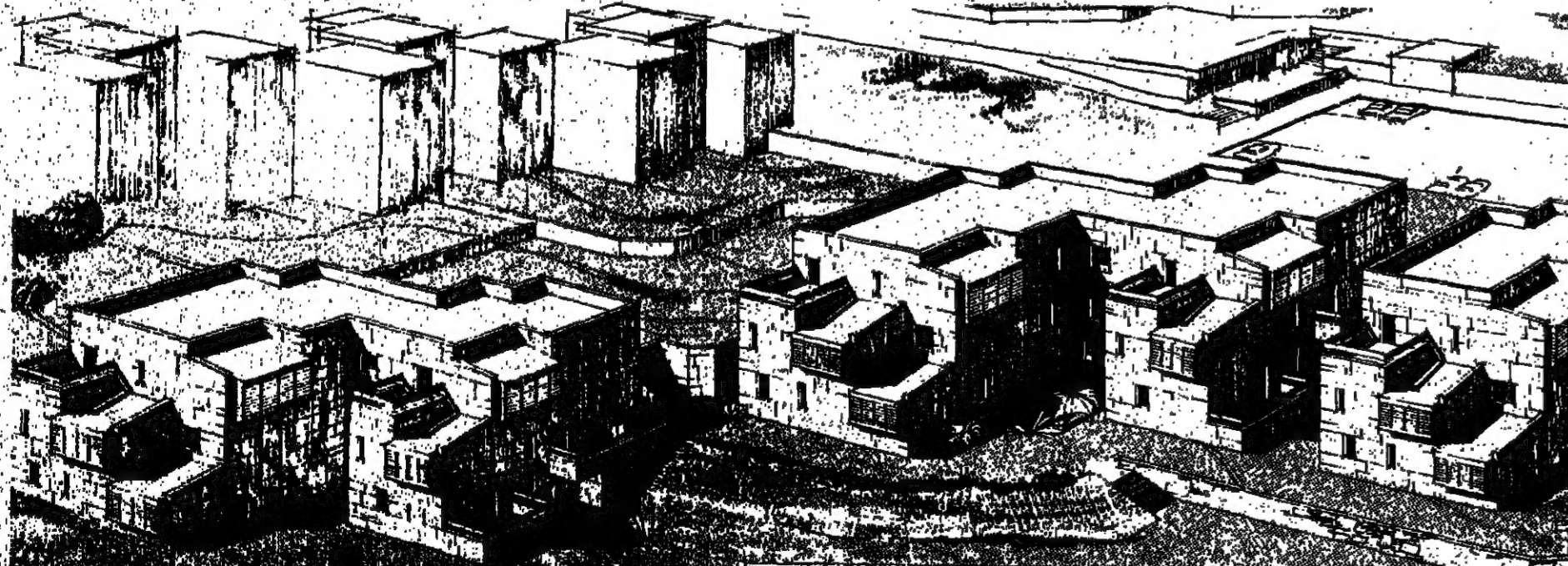
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INSIDE

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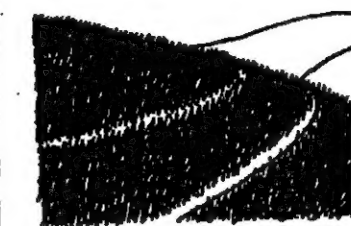
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The terrorists ended 1972 on a low note, and are being pressed to adopt new tactics, writes ANAN SAFADI.

THE Palestinian sabotage movement, discouraged from operating against Israeli institutions in Europe and Asia and forced into a very junior role in fighting on Israel's northern borders, once again has been urged to carry on its fight "inside the occupied territory."

This turn in direction, which is strongly encouraged by Egypt, signifies nothing new for the terrorists. Their attempts to establish a "resistance" in the West Bank after the Six Day War were crushed by the Israel Defence Forces and local residents unwilling to cooperate; before 1968 had ended, they had turned to aiding hijackings, attacks on Israeli offices and shipping across the borders. The terrorists are being pushed back around the circle — to exactly where they started more than five years ago.

The change in direction comes after two year-and operations for which the terrorists could not boast of success. The Bangkok Black September quartet returned to Cairo with unbloody hands, its major objective unattained. Egypt, embarrassed by the Munich murders and relieved that the Bangkok episode did not end up as a bloodbath, is now trying to get the terrorists out of its hair by sending them into battle directly against Israel. This should be a welcome diversion for Cairo. It will focus Arab attention away from Egypt's failure to fulfil its political and military vows; it will also remove an important block to Egypt's political and diplomatic efforts in the Western world.

Under its new dispensation, Cairo would also like to see a unification of terrorist leadership, so that it would be both more subject to actual control by Arab governments, and also, somewhat paradoxically, more independent of them outwardly. The current line-up, with its wide range of leaders and political philosophies, often challenges official Arab strategies, including that of Cairo. And Egypt is not the only Arab government which would like to see a united terrorist leadership, able and willing to draw the blame for sabotage activity away from host Arab countries.

Gains for terrorists

The plan also has its advantages for the terrorists, who see in it a way to become again a major force in the Arab arena. As things now stand, they are kept out of Jordan, kept away from the border in Lebanon, allowed to operate only under strict government control in Syria, discouraged from actions outside the Middle East. The terrorists understand the Egyptians' motives, but they also realize that they have no other way to affect a comeback.

Fatah, the largest of the terrorist organizations, already had adopted this strategy, drawn up for them by Cairo with the backing of Syria and Libya. This could be expected, since Fatah boss Yasser Arafat is the one terrorist leader that the Arab governments have always been able to talk to.

Arafat also heads the Palestine Liberation Organization, but it is not at all certain that he can get the other terrorist leaders represented in this roof body to go along with the Egyptian plan. In honour of its eighth anniversary this week, Fatah has summoned a national congress of the P.L.O. to meet in Cairo.

The P.L.O. has 6,000 men, half of them in Syria. Another substantial P.L.O. force, of 2,000 men, is in northern Jordan, and other units are found in Egypt, Lebanon and Iraq.

In its organization, the P.L.O. is closest to an army. Indeed, most of its officers at one time held commissions in Arab armies.

Terror in tight corner



Sniper of one of the terrorist groups poses for photographer in camouflage suit which even covers most of his face.

This congress is the P.L.O.'s eleventh. Like most of its predecessors, the major subject will be terrorist unity. Actually, some steps towards cooperation have been taken since No. 10 in April of last year, on three levels:

- Information. The terrorists established a joint newspaper, "Fatah al-Thawra" (Revolutionary Palestine) and a joint news agency, Wafa. All separate publications have been suspended, except for the Popular Front for the Liberation of Palestine's weekly "Al-Hadaf," which continues to come out in Beirut.

- Financial. A joint fund has been set up to handle Arab aid, most of which comes from the conservative Arab states of Kuwait and Saudi Arabia. The flow of this aid has been kept up, partly as a salute to the thousands of Palestinians living in the two oil-rich countries.

- Military. The terrorists have set up a "supreme" joint command, headed by Yasser Arafat.

But despite all these signs of unity, the basic differences between the various groupings remain. The underlying cause, apart from ideology, is the personal following of each of the individual leaders.

FATAH, the first of the terrorist organizations, remains the largest, with 7,000 men, mostly stationed in Lebanon and Syria. Fatah is also the most powerful group in the P.L.O., but its claim to leadership there faces substantial challenges from the Palestine Liberation Army (P.L.A.) and the radical leftist groups.

The P.L.A. has 6,000 men, half of them in Syria. Another substantial P.L.A. force, of 2,000 men, is in northern Jordan, and other units are found in Egypt, Lebanon and Iraq.

In its organization, the P.L.A. is closest to an army. Indeed, most of its officers at one time held commissions in Arab armies.

These army men have so far resisted attempts to put them under

the control of the saboteurs. Nevertheless, they could join a unified command to carry out the Egyptian-inspired strategy.

The Fatah's conflict with the leftist radicals, headed by Dr. George Habash's Popular Front for the Liberation of Palestine and its three splinter groups, especially Nayef Hawatmeh's Popular Democratic Front, has far deeper roots than its differences with the P.L.A. But the radicals have been in a state of decline in the last six months, following Dr. Habash's incapacitation by a heart ailment and the parcel bomb injuries to P.F.L.P. official spokesman Ghasan Kansafani and other top leaders.

Still, the radicals have the best contacts with the world terrorist movement, and are the recipients of much of the material aid from the Soviet Union. Dr. Habash's incapacity last week said that the Chinese provided the sabotage movement with 70 per cent of its arms "free of charge."

Fatah and P.L.A.

In a unified command, the Fatah could expect to count on the participation of the P.L.A. and the Syrian-backed Sa'eda, with 1,200 men. It could hardly do so with the leftists, who have always been uneasy about Arafat's past connection with the British fanaticism of the Moslem Brotherhood. The radicals are also unhappy about Arafat's ties with an Egypt which has cooled relations with the Soviet Union.

For the same reasons, the Fatah grip on the Black September grouping has been loosened, particularly after the Egyptians sought to curtail that group's activities in the outside world. Black September has moved a long way towards the radical left since its establishment a little more than a year ago as a "libas rasid" or intelligence bureau.

Much of Black September's gain has been at the expense of the P.F.L.P., particularly in the establishment of contacts with world terrorists. There is

even reason to believe that Black September may have been behind the latter bombs sent to the P.F.L.P. The Black September underground network, built in the year since the assassination of Jordanian Premier Wasfi e-Tel in Cairo, may now be difficult for either Cairo or the Fatah to break up.

LIBYAN head of state Mu'amar Gaddafi, in a speech delivered in Tripoli, Tuesday night in honour of the Fatah anniversary, outlined the new strategy in starkly simple terms. He said that the Palestinian sabotage movement would be entrusted with the mission of undermining Israel's economic interests, while Egypt's President Sadat prepared for a conventional "total war" against Israel. And, Gaddafi noted, the Egyptian leader felt that limited war against Israel "would bear no fruit."

It is doubtful whether such a campaign against Israel would be more rewarding. The Israel Defence Forces have scored notable successes in dealing with internal terrorism during the five-plus years since the Six Day War; indeed, it was because of this that the terrorists were forced to move outside Israel's frontiers.

Jordan may rank with Israel as a target for the terrorists, who bear a deep hatred against King Hussein for his action in virtually liquidating their presence in his country in 1971. But even so, the terrorists would seem to have little chance of success in face-to-face encounters with the Jordanian army.

IN encouraging the terrorist revival, the Arab states are treading on dangerous ground. A stronger terrorist movement would, certainly, cover up some of the military impotence of the Arab armies. It would also bring into play forces unopposed to any kind of political settlement with Israel, a settlement that these same Arab states may really be after.

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THE JERUSALEM POST MAGAZINE

FRIDAY, JANUARY 5, 1973

Lea Ben Dor's Parliamentary Report

THE more one thinks about it the more unsatisfactory does the 13-hour shouting match in the Knesset this week begin to look.

Who is willing to define democracy today? In the Eastern European Popular Democracies a party that has acquired power tells everybody else to shut up, holds ceremonial one-party elections which that party always wins; in the U.S. elections are so organized that only the two major parties have any real chance of supplying the powerful, but not all-powerful president; in France the proliferation of small parties became so great that coalition partners were switched like dancing partners, governments became increasingly unstable, and de Gaulle won wide acclaim when he made himself virtual dictator. In England, for years, the high-minded but small Liberal party has protested that the British system of voting by constituencies robs its supporters of their rights. Under a single-list system such as that we use, the British Liberals would at times have held something like a quarter of the seats in parliament, instead of a handful. And once they were bigger and became more influential, they might grow, they say.

Thus the struggle over the distribution of seats for surplus votes that caused the commotion this week is part of an important argument. It was set in motion by a Gahal gimmick to cramp the style of Mr. Shmuel Tamir, who broke away from Gahal when he failed to unseat the Gahal leader, Mr. Menachem Begin. It was picked up by the Alignment, which might regain its absolute majority in the Knesset with the aid of the three or four seats it could expect to pick up from the small parties as a result of the proposed change in the allocation of seats. It might pick them up in any case as a result of the dissolution of the State Party, which began as Mr. Ben-Gurion's breakaway Rafi party in 1965. Or the voting patterns might change following some yet unforeseen polarization of public opinion over the threat of a new war or the prospect of peace. Control of the Knesset, and therefore the government, for four years from 1973 on may prove crucial, much more so than we can visualize today.

Gahal doubts

Mr. Tamir lost no time telling Gahal that they had sold out to the Alignment and would find themselves pushed into a corner. Before the long day was over it was clear that Gahal had been beset by second thoughts, and if there had been a little more time might have sought to make some last-minute deal with one or two of the small parties for some form of cooperation or "alignment" in their turn. What good will it do them if the articulate Mr. Tamir loses his colleague, the ex-Herut labour organizer, Mr. Eliezer Shostak, whose only grievance is that Herut joined the Histadrut, while the Alignment has a clear majority? The today's peripatetic coalition partners will turn from creditors who must be kept happy into poor relations glad to be allowed to sit at table at all with the Family. If the law goes through and serves to produce a bare Alignment majority, the Gahal operators may find themselves biting their finger-nails again as they did when they left the government too soon three years ago.

A GOOD many people in the Alignment also do not like the new amendment, as a bit of sharp practice involving a self-respecting party, unnecessary, and

liable to damage the party's image — particularly when it was carried out arm-in-arm with the arch-enemy, the Herut activists in Gahal. If we decide that the existence of eight small parties threatens the development of a stable parliamentary system, they say, the party should say so openly, and labour to bring in a ban. At the moment the cut-off rule says no party polling less than 1 per cent of the total votes is eligible to sit in the Knesset; rather absurd, because it is very little more than is needed for the first seat. Germany, for instance, has a five per cent rule, to keep out splinter parties. A three per cent minimum, to keep out parties holding fewer than four seats has often been proposed in the Knesset.

There has long been an agreement with the Independent Liberals not to introduce this rule, in case they should drop below this figure and disappear from the political scene. The extreme-religious Aguda and their labour wing might be forced to re-unite, but the Israel Communists and the Moscow-oriented New Communists would be reluctant. Mr. Uri Avneri would have to go back to expressing his views in his magazine, instead of in the Knesset, and this would save a very great deal of time. But 18 per cent of Israel's voters supported the small parties at the last elections.

There is also a feeling that without the least need to consult

this amendment will be made the excuse for not continuing with the full change in the election system to the party-constituency plan that was, in theory, accepted by the Alignment after years of prod-ding by Mr. Ben-Gurion. That would certainly eliminate the small parties like a wet floorcloth mopping up ants. To judge by Monday's clamour, the change of the whole system would have a per cent of the total votes is eligible to sit in the Knesset; rather absurd, because it is very little more than is needed for the first seat. Germany, for instance, has a five per cent rule, to keep out splinter parties. A three per cent minimum, to keep out parties holding fewer than four seats has often been proposed in the Knesset.

PROBABLY, we should not encourage the formation of one-man parties that are not in any sense political organizations but vehicles for personal opinions and criticism, and sometimes for no more than clownishness. But this is no more technically of principle. Certainly, it should not be changed by two parties acting in an ad-hoc combination, and there is also a feeling that without the least need to consult

A
LONG,
ROUGH
DAY



Monday's 13-hour Knesset session was a challenge for Speaker Israel Yeshayahu, who did not always stay cool. (Emka)

The change in the election procedure counts as a constitutional change and as such requires a vote of 61 members, that is, a majority of the Knesset members. The debate and vote had to be pushed through on Monday, even if it were to be at 5 o'clock in the morning, because the laboriously summoned majority was liable to disappear again by the next day, as members dispersed to appointments, public and private. The small parties tried to block progress on the law by simple obstructionism, including three no-confidence motions on totally different subjects: the strikes, the rise in prices, and the moving of persons from camps in the Gaza Strip.

Astonishingly, the Knesset Committee decided that all three should be heard together — which meant that the filibusters could speak only once each, instead of three times, on each motion in turn, though members would vote separately on the three subjects. It was natural that this should cause an uproar because it was arbitrary, an arbitrary as the desire of the small parties unity to hold things up. But while obstructionism may not be very becoming to small parties, arbitrary action is even less becoming to the large ones. It is quite true that there is no rule in the Knesset bible saying that different no-confidence motions may not be heard together, but it is contrary to good sense and made the debate very confusing — not that anybody was concerned with the arguments put forward. How had the decision been made? There had been a majority for it at the session of the Knesset Committee that made arrangements for the day.

As a great concession, and because he was under extreme pressure, the Speaker, Mr. Yeshayahu, finally agreed that a vote should be taken on whether the Knesset should recess for further consideration of procedure. And what do you know, there was a majority for carrying right on. Naturally.

The whole thing was a foregone conclusion and the noise the reaction of defeated men.

FOR years now the Knesset has been dictatorial and arbitrary whenever it has dealt with its own affairs. Normally, government and opposition get together only in war or some other national emergency. When they get together as a matter of convenience to make some change for which they could not get public support it is not democracy, but something nearer in spirit to armed robbery. Cynical collusion of a different kind has killed the moral authority of the U.N. It is quite possible to kill the moral authority of the Knesset, and it will continue to suffer until some fairer way is found of dealing with matters concerning the Knesset itself.



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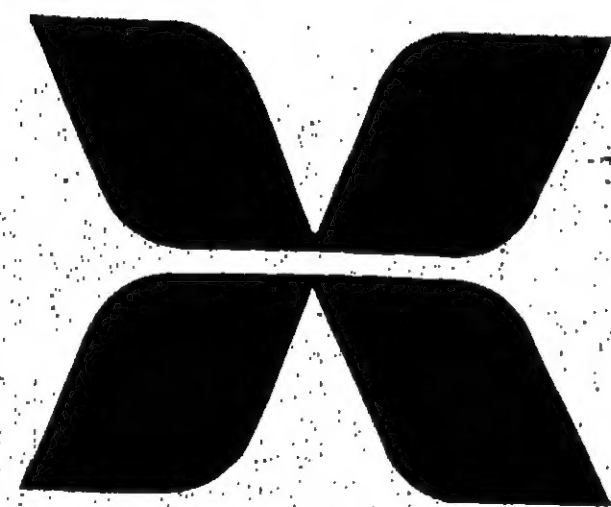
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THE JERUSALEM POST MAGAZINE

FRIDAY, JANUARY 5, 1973

A community worker explains the plight of some Jewish poor and his efforts to shatter the myth of Jewish affluence.

Did you know that as many as 15 per cent of America's Jews, or fully one million of them, live in poverty?

Did you know that no less than 250,000 of New York City's Jews subsist below the poverty line of \$2,800 a year and another 150,000 live at near poverty level constituting the city's third largest poverty bloc after Blacks and Puerto Ricans? And not only in N.Y.C. but also in Philadelphia, Chicago, Los Angeles and even sunny Miami Beach?

Did you know that Jews were excluded from anti-poverty programmes by overt discrimination, abuse and even violence?

Although I used to live in America, I did not know these distressing facts until a week ago. I learned them from Elly Rosen, who as a Brooklyn College student and community worker, testified about the plight of America's forgotten Jews before a Manpower and Poverty Subcommittee of the U.S. House of Representatives in June 1971. The information he presented on the extent of Jewish poverty raised many a Congressional eyebrow. Official investigations of the issue were launched, and newspaper headlines made Jews and non-Jews alike aware, for the first time, of Jewish poverty.

Twenty-five-year-old Elly Rosen, here in Israel on a visit, is at present devoting all his time and energy to his unpaid job as executive director of the Association of Jewish Anti-Poverty Workers, a group with no staff and a tiny budget.

Why was it that the problem of the Jewish poor was only being raised now, I asked Elly.

"On the one hand they were almost intentionally forgotten by the complacent affluent establishment, who with their super-liberal outlook were much busier helping every other kind of poor but their own. But a good deal of Jewish poverty is also invisible. Many Jews are too proud to ask for public assistance," he explained. "In a competitive metropolis in the land of unlimited opportunities, with its constant glorification of success and material achievement, to go on relief is to brand oneself a failure."

"But many Jews are also denied help," says Elly, "because theirs is a 'clean poverty'. It lacks the kind of desperate degradation true of other impoverished groups. Categories which anti-poverty agencies use to identify poor people, such as dependence on welfare, infant mortality, juvenile delinquency and various other forms of social despair, rarely apply to Jews. Moreover, it is not the average Jewish family with young parents and two kids which is likely to be poor."

Who, then, are these long neglected poor Jews? A typical case, according to Elly Rosen, is provided by Mr. and Mrs. Sam Blumenthal, who live in the Brownsville section of Brooklyn, once the 'Jerusalem of New York' and now one of the city's worst Negro slums.

\$1,380 yearly

The Blumenthals' case speaks for itself. The octogenarian couple live on social security benefits of \$1,380 a year. Out of \$115 a month, \$80 goes to pay the rent for their tenement flat, in which they have been living for 38 years. After paying utility bills, they have to stretch the remaining \$35 to cover the basic needs of food and clothing for a whole month.

"But they don't need a lot of money to spend anyway," Elly says ironically. "They don't have the opportunity to splurge, since they can't go shopping more than once a week, because the hallways are crowded with junkies and teenage gangs, and out on the street two old whites are literally instant targets for muggers. So they go out as little as possible. They live in terror almost. Like Jews in the hands

of distress, and nobody cares." Being old, "they can't carry enough provisions to sustain them for a whole week and so for seven days they must make do with what's in the one bag of groceries they can carry at a time. So they get food that won't spoil, like matza and powdered milk."

Elderly Jews like the Blumenthals, the remnants of the vast waves of immigration at the turn of the century, are the largest group living in poverty. Anne G. Wolfe, Social Welfare Consultant of the American Jewish Committee, estimates that between 60 and 65 per cent of poverty-stricken Jews in the U.S. are over 65.

In a 1971 report, Anne Wolfe pointed out that "the elderly often find themselves the least holdouts in areas that have long ceased to be Jewish. With their

lyn, is a typical case, says Elly Rosen. Mr. Goldstein, now in his forties, has ten children. He grew up in an environment which allowed him very little secular education, and earns his livelihood at a Jewish-owned knitting factory. His annual income of \$8,500 puts his family barely above the poverty line.

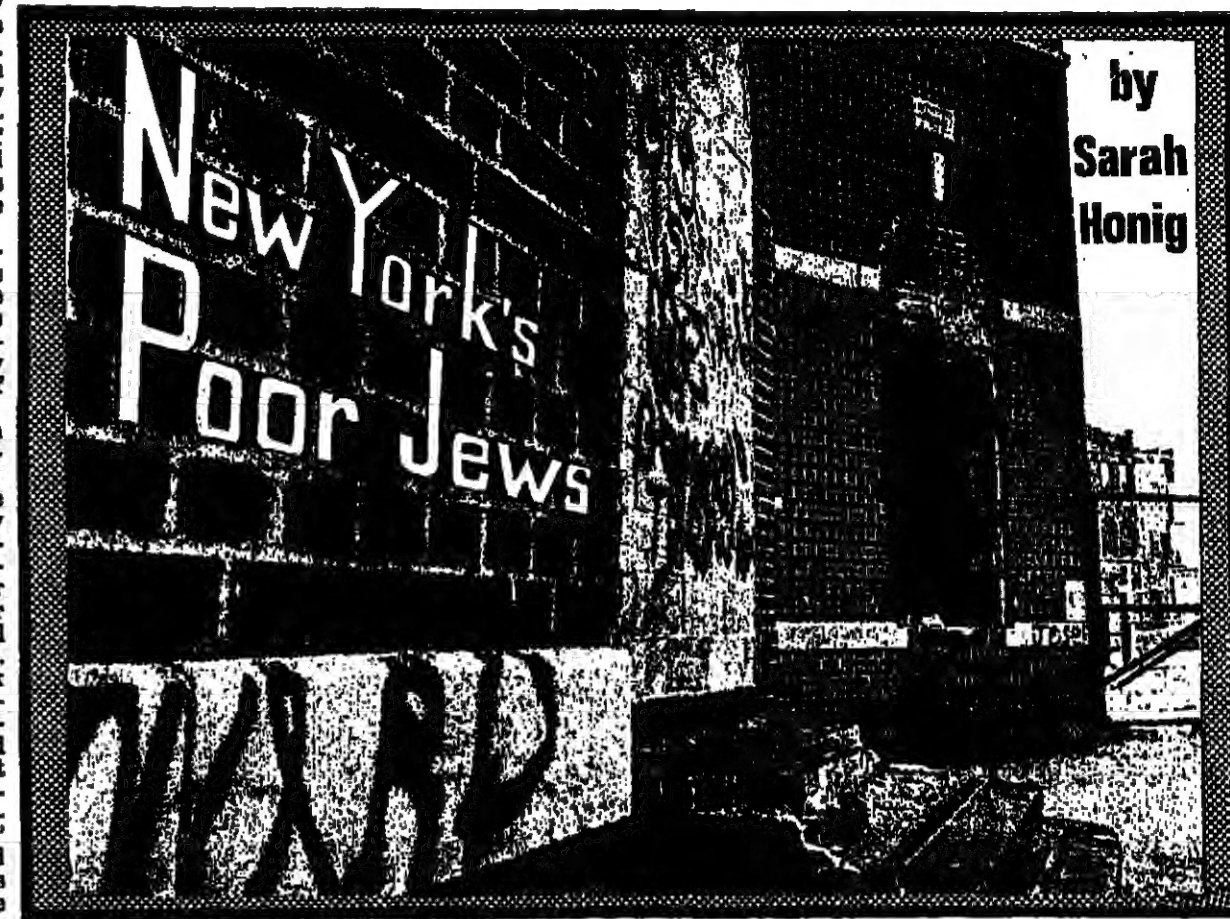
The welfare authorities will not accept his argument that his income is inadequate because of his special expenses. He must feed a family of 12 on strictly kosher food, which is much more expensive than regular food. When he first went to the welfare office, he was told: "If you're Jewish, you can't be poor," and was advised to cut down expenses by buying non-kosher meat.

Mr. Goldstein also has to pay tuition for his children's yeshiva education. The welfare officials

disabled, and the mother has to be the breadwinner. "They too are silent and invisible," Elly Rosen comments. "And unfortunately, so far, no one has gone looking for them. The assumption is that they do not exist."

He was infuriated when Mayor John Lindsay, during his recent visit to Israel, praised the commitment of New York's Jewish community to raise \$700,000 to combat poverty in the largest city of the U.S.

"The Federation of Jewish Philanthropies raises a good deal of money which does not go to help poor Jews. It maintains hospitals and other institutions benefiting mainly Blacks and Puerto Ricans, while the needy Jews are neglected. As much as \$30m. of Jewish money is raised each year to help everyone else, while elderly Jews are dying



Graffiti on the walls of a deserted building that was once a Jewish girls' school in Brooklyn.

tiny pensions they simply cannot afford to follow their more affluent cousins out of the slum. Loneliness and isolation are perhaps the most poignant characteristics of old age, and these are reinforced for the Jewish elderly who are locked into neighbourhoods that no longer offer them the support and security they need. The aged often live alone as widows or widowers in housing arrangements that do not allow for much real social contact and cultural activity."

This latter deprivation is what hurts the Blumenthals much more than the financial hardship. "How much can an old person eat anyway?" Mrs. Blumenthal once said to Elly. What she does miss is a synagogue where people can get together every day. The last synagogue in the Jerusalem of New York closed down two years ago and Mr. Blumenthal cries over it every day.

And this cultural isolation affects physical well-being as well. If there were a kosher butcher in the neighbourhood, maybe the Blumenthals and others like them would have meat for dinner once in a while, says Elly.

ANOTHER group of Jewish poor, few of whom would be eligible for public assistance even if they were to seek it, are America's Hassidim. In New York City alone, their number is over 90,000.

Shlomo Goldstein, who lives in the Crown Heights area of Brooklyn, is a typical case, says Elly Rosen. Mr. Goldstein, now in his forties, has ten children. He grew up in an environment which allowed him very little secular education, and earns his livelihood at a Jewish-owned knitting factory. His annual income of \$8,500 puts his family barely above the poverty line.

could not understand all this emphasis on "religious instruction," as they put it. "What's more important, bread and butter or yeshiva?" he was once asked. According to Elly Rosen, he replied that bread comes first. "Then the yeshiva and the butter is last."

"Besides the problem of having to leave work early on Fridays and being able to work on Saturdays or Jewish holidays, his beard, sidecurls and Hassidic garb wouldn't make an insurance or accounting firm eager to hire him. It may be fashionable for Chase Manhattan Bank to hire a Black in a dash to work behind the counter, but Shlomo Goldstein doesn't have a friend at the Chase Manhattan," Elly says, ironically rephrasing the New York bank's advertising slogan.

Jewish firms

The paradox is that most Jewish firms are no better, and that many Jewish employers discriminate against people such as Mr. Goldstein. They, too, would rather hire anyone than a Jew with sidecurls and a beard.

THERE are still more categories of Jewish poor aside from the aged and the ultra-Orthodox. The chief one is the broken family. There are many mothers who have to support several children unaided and who cannot afford the rents of non-slum areas. There are also families in which the father is

alone in rat-infested slums. It's outrageous," he says angrily. "If U.S. Jews tried to solve Jewish poverty problems in America, it would not even be at Israel's expense. All we need do is use the money now raised by the Jewish community for U.S. charitable causes to help our own."

But, asserts Elly Rosen, the Jewish poor could do without Jewish money if only Jewish pressure were applied to getting them the money they are entitled to from the public funds. Here they come up against a solid wall of discrimination; but, not riot and loot, and so the bigotry they face remains unpublicized.

New York City has designated 26 of its neighbourhoods as poverty areas, and set up community anti-poverty corporations in them to combat the situation at a grass-roots level. Two-thirds of the delegates to each such corporation are elected by the slum residents themselves and they appoint the other third "to ensure that the ethnic make-up of the neighbourhood is reflected in the corporation."

In practice, the result is that one group controls the corporation and the Jews are kept out. At present they are represented only on the Williamsburg and Crown Heights corporations, and even then only after a long hard struggle. Elsewhere, Elly Rosen testified, they were forcibly prevented from voting and if a slum resident is actually been beaten up at the

polls, mostly by young Black militants. Loud-speakers blared slogans such as: "Too bad Hitler didn't finish off all the Jews," and when they got to the polls, Jews were confronted by knife-wielding thugs who warned them "You vote Jew and you're a dead Jew."

Elly Rosen's allegations of violence at the polls were corroborated in a 40-page report, issued in September 1971, on the federal investigation demanded by New York Congressman James Scheuer following the charges made by Rosen during his Congressional testimony.

Rabbi Sholom Gorodetsky of Crown Heights is reported as testifying that "assaults on Jewish voters occurred at polling sites in Black areas." He related that "police were summoned but advised the Jews to disperse since they could not guarantee safety to them. Elections were later re-done in those areas because of suspicion that the incidents affected voting tallies."

In its mild language, the report states: "It is true that polarization exists within N.Y.C. community action programmes between certain groups." However, the investigators conclude, "we do not know of any area where competitiveness and strife reached the extent it did in Crown Heights between 1968 and 1970."

Saturday elections

Other forms of discrimination were not violent but no less flagrant. Elly Rosen and his friends had to go to the state legislature to prevent the holding of neighbourhood elections on Saturday for the second year running, thereby preventing Orthodox Jews from casting their ballot. No money was forthcoming from the agencies for advertising the corporation programmes in the Jewish press, while large sums were available for information campaigns in Negro and Puerto Rican papers. The most frustrating thing about it all is that there is no recourse, no place to go to for a hearing," Elly said in his testimony before the Congressional Subcommittee, adding that theoretically, the only place one can go is to the City Council Against Poverty which is in charge of the 26 local corporations.

"But," he asked, "after rabbis were brutally beaten at such meetings and after witnessing meeting after meeting to which people came brandishing arms, where people came with masks against stink bombs, and where resolutions were made strictly on a racial basis, who wants to bother with a kangaroo court, who wants to complain against a beating only to be beaten again?"

The September report describes precisely one such incident at a Council meeting:

"During the April 20, 1970 meeting of the Crown Heights panel of the Council Against Poverty at 349 Broadway, one of a series of C.A.P. meetings in response to increasing strife between Blacks and Jews, a scuffle occurred. Apparently a young Black punched elderly Rabbi Kellner, who required medical assistance. Another injury was sustained by Elliott Roseman, manpower director for the Crown Heights Corporation. Police were called, although C.A.P. director, James Grenidge, did initially deny requests to use the Chairman's telephone.

Depressing as it all may sound, he none the less still sees some light at the end of the tunnel.

"At least people are now aware of the problem and that's the first step. As long as the problem is shunned, nothing can be done. Mayor Lindsay announced a \$250,000 grant for the Jewish poor last month as a result of the public uproar we helped to create. It's not enough, but it wouldn't have been there a few years ago at all. Because of the attention turned to the problem, it's now a whole new ball game."

by
Sarah
Honig

THE JERUSALEM POST MAGAZINE

PAGE SEVEN

מכאן לתחיל

COMMUTERS FROM KALKILYA

"If peace comes, and all the administered territories are given over to Arab rule, would you stop working for the Aderet textile mill in Herzliya?" we asked Ahmed Abdul Karib, of Kalkilya. "No," he replied instantly. "I want to go on working there — even (his smile broadened) if I have to move to Herzliya."

"Don't believe a word of it," Giora, a young press photographer, whispered in my ear between clicks of his shutter. "They say what you want to hear."

We were sitting in Kalkilya's labour exchange — three textile workers, a couple of lorry drivers, the head of the labour exchange — all Arabs — and, generally translating for us into and from Arabic, Rami Levi, in charge of the Employment Service for the Kalkilya-Tulkarm zone.

It had all started during a talk in another office, with one



Abraham Nume's father lives in Amman. Does he help you? "Quite the opposite — he expects me to send him money."

of Israel's most likeable industrialists, Ernst Wodak. His plant in Herzliya is 25 years old, and keeps expanding. Looking back, he recalls how Israel's reserve of job seekers ran out during the economic boom that followed the Six Day War.

"For two months, the exchange did not supply a single worker. We offered a prize for any employee who brought in a new applicant. We tried everything."

The textile trade is extremely competitive. Profits, says Wodak, come to three per cent of turnover. If machinery isn't used round the clock, the company faces a loss. By October 1968, Aderet decided it must seek labour from the West Bank.

"It wasn't an easy decision. Many of our workers live in Kfar Saba and were shelled over the years from Kalkilya. We talked to them. I said it was absurd that machinery should lie around unused while half an hour from here people were sitting with no work. It would create a new war between Jews and Arabs. The men believed me."

Then we had to train these men. They were mostly farm boys, inarticulate, apprehensive. We discussed this, too, with our men. It was agreed that while there was no obligation to train them, we must treat the newcomers as fellow workers and not make fun of their initial difficulties.

Four years have passed since then. Last week we had a meet-

ing in the canteen on work topics. The Arabs were vocal in the discussion, wide awake. They identify with our problems. I call that very advanced integration."

Several Arabs are now heading shifts in the factory, said Mr. Wodak.

"Trouble? Only once, at the beginning. There was a quarrel, a Jew shouted 'dirty Arab' or something. We fired him, and that was that."

I asked whether there were any complications over sex. There could have been, he admits. Being nervous at the beginning, the managers noticed things that normally would not have attracted attention.

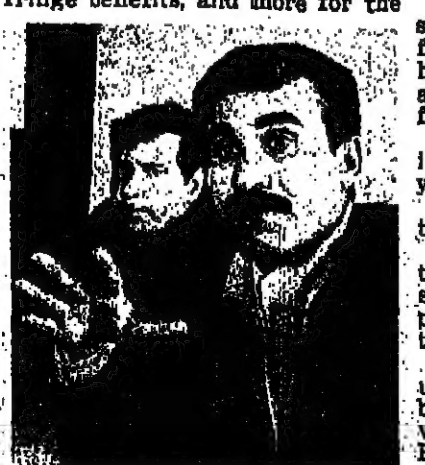
"A couple of girls wore miniskirts, and tended to strut around. We cautioned them that if an Arab was tempted, we'd blame the girl, not the man. We discussed the whole subject with both sides. It's really a community matter, we said — and the respective communities within the plant should deal with it. All we were concerned with was that there shouldn't be any family feuds to mar work relations."

The more senior workers, Jews and Arabs alike, are responsible people, said Mr. Wodak, and they keep an eye on the younger elements in their respective groups.

It all seemed too good to be true. I decided to visit Kalkilya and find out how the Arabs see it. The route was through Herzliya, Ra'anana, Kfar Saba — typical provincial townships still retaining the flavour of an agricultural moshava — until, on the other side of a crossroad, I found myself suddenly and unmistakably in the Arab world.

Despite its dramatic history as a stronghold from which Jordanians took pot shots into Israel (and latest reports say that spies have been arrested there), Kalkilya is a town of working folk close to the earth, whose chief preoccupation is getting away from poverty. We sat in the drab little office of the Employment Service (itself a novelty for the Arabs, who had never seen a labour exchange before).

Ahmed Abdul Karib appeared to be a typical case. He was employed in the Jordanian Public Works Department as an ordinary labourer. His daily wage was 40 piastres (IL4) and he worked 15 to 17 days a month. Now he gets IL23-24 a day, 26 days a month, net of tax and fringe benefits, and more for the



Abd Abu-Saleh, secretary of the Labour Exchange.



Arab worker, at his job in the Aderet textile plant in Herzliya. (Photos — Giora Salim — Israel Sun)

Sabbath shift — which the Arabs like, because they receive time-and-a-half for working on a day holy to Jews, but not to them. But weren't prices lower under the Jordanians? Not enough to make IL60-70 a month a living wage, says Karib. Anyway, "today prices have shot up in Jordan too. Renting a couple of rooms in Amman costs IL100 a month" — which is exactly what the youngest person in our group, Ibrahim Nume, pays for renting two rooms in Kalkilya.

Numer is newly married, with no children yet, and makes IL650 a month net at the Hebrion textile mill in Kfar Saba. Over the weekend he does two shifts, earning IL50 in one go. Abdul Rahman Arabas works at Aderet. He used to be a tailor, and earned IL200 a month. Now he makes IL800-950. Why did he stop tailoring? Because Israeli bombs destroyed his house. He received compensation — 250 dinars for his two rooms (a dinar is roughly equal to ten Israeli pounds), and they all talk in terms of the Jordanian currency, even about payments by Israeli. Was that enough to rebuild his home?

"No," he smiles, "but..." He waves his hand indifferently. After all, their present wages are to them a windfall. We added another 250 dinars, and built three rooms. What is the difference between then and now? Karib cheerfully lists the benefits on his fingers: "I have three rooms, a bath-room, a kitchen, a sun-heater, electricity, new furniture, two radios." A fridge, prompts another of them. Yes, a fridge, he adds. He also has two wives, five sons, three daughters and two more offspring on the way (both wives are pregnant). Before, there was no electricity in Kalkilya. And who had a car in those days? They ask rhetorically. Dr. Faisal, the local headmaster, and the mayor. That was all. Today, there are more than 50 people with cars.

"Now I eat meat every day," says Karib with immense satisfaction. Before the Six Day War he might have it twice a month, and that because he kept pigeons for the purpose.

Is it worth your while working 26 days a month — wouldn't you prefer an easier life? "No, we would work nights too," Karib booms.

There is something in addition to the money to buy more consumer goods that mesmerizes people in Kalkilya — the status of the worker in Israeli factories.

"The engineer in Aderet picks up a tool and works, like everybody else," says Karib. "If I wanted to talk to an engineer in Public Works, I had to ask for an appointment a week ahead. It was a different world. There were people who got important

The operator of a textile plant in Herzliya is very proud of the integration of his Arab employees. DAVID KRIVINE visits the plant, and the workers' home town.

relish the fact that they no longer need to cringe before their superiors; and this they admire as an outstanding merit in the Israeli system.

But do not the Israeli workers look down on them? (I was by now frankly looking for a shortcoming in this paradisaical bliss.) No, not that either.

"We eat together, go on factory-organized trips together. We visit in each other's homes. The daughter of one of the Jewish workers got married. We were invited, and we brought a present..."

As we left our meeting, I found myself arguing with Giora, the photographer. He thought it contemptible that these Arabs could put their national pride in cold storage in return for material gain. Of course, the richer they are — and the richer they become as time goes by — the more nationalistic they will get. But why should people consider their national pride wounded if they take satisfaction in a new experience of fair treatment, equal wages, full employment, meat every day, and access to other good things of life?

"The manager rolled up his sleeves, cleared up the rubbish by himself and put it in the dustbin. Then he fired the worker."

All the Arabs in the room — plainly not from the privileged sector in their own society —

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Kibbutz play a Korean hit

Mordechai Bernstein's 1937 Hebrew drama, "Daughter of the Kibbutz," was one of the most popular plays of the last season in Seoul. The Post's HELGA DUDMAN talks to the author.

ONE of the best-kept secrets of off-beat news is that an Israeli play, "Daughter of the Kibbutz," was among the top hits of South Korea's dramatic season.

As Mr. Cha Bom-Sok, president of the Korea National Drama Association and himself a playwright, who translated the play into Korean (from Japanese) wrote to the Israeli author, Mordechai Bernstein, "Our performance of your work was one of the most successful dramas in Korea this year. The five-day presentation at the National Theatre in Seoul from September 28 attracted 7,000 people — a considerable success in Korean drama records."

The play, written in 1937 by a veteran Israeli (who has never been a kibbutz member) but never been produced here, has had a curious translation history. In 1964 it was translated into Italian, together with six other plays, by Mr. Bernstein; that is why Seoul's English-language newspaper, the "Korea Herald," refers to the play as "La Figlia Del Kibbutz." Four of these six plays were then translated into Japanese, and "La Figlia" appeared on the Tokyo stage with great success two years ago.

"The translation to Japanese was from Italian," Mr. Bernstein explained to me, "because although quite a few Japanese speak Hebrew well, translation is something else again, and nobody was found who knew the language well enough for this. Not that I can judge the translation, of course." Then last year, it was translated into Korean from the Japanese; which is why English translations of Korean reviews turn up as "The Maiden of Kibbutz."

The play has never been translated into English.

Mr. Bernstein, a mischievous-looking, white-haired gentleman who will be 80 next year and who has an unsettling resemblance to Ben-Gurion ("No, you're not the first to mention it..."), seems to have emphasized romance rather than ideology, which may be why his play has appeal across time and space; Boy Meets Girl, obsolete as the formula sounds, Boy Loses Girl, and finally, as in this case, Girl Gets

What Seoul and Tokyo theatregoers make of all this (the five acts run for two hours) is expressed in Mr. Cha Bom-Sok's letter: "I admit there were technical shortcomings, but the play



Cover of playbill of "Daughter of the Kibbutz" in Korean. Play was translated from Hebrew to Italian, then to Japanese, and finally to Korean.

stages" is the synopsis from the "Korea Times."

"The hero," Mr. Bernstein told me, "is a married man of around forty, with children, the kibbutz secretary, who falls in love with a very young kibbutz-born girl. It's quite a scandal. They both leave the kibbutz — separately — and cannot find themselves in the outside world. The girl finds a boy her own age, and they set up an 'urban kibbutz' on the other side of the Yarkon River. The man becomes a successful contractor, but returns to Europe — and finally comes back to Palestine as one of the illegal immigrants who are sheltered at the girl's kibbutz."

What Seoul and Tokyo theatregoers make of all this (the five acts run for two hours) is expressed in Mr. Cha Bom-Sok's letter: "I admit there were technical shortcomings, but the play

was presented with the best of all the members of our drama group. I was deeply moved by the produced spiritual character of your writing and the culture and drama of Israel."

The wife of Israel's Ambassador to Seoul, Mr. Yehuda Horam, taught the Korean actors (none of whom had ever visited Israel), to dance the hora, and special music in the Korean tradition was composed for songs such as "Mayim, Mayim." "I have the tape," Mr. Bernstein told me, "and it is very beautiful."

The impressive 14-page programme, exotic to us with all those oriental characters running down the page, opens with a designer's sketch of the stage setting, which must seem just as exotic in Korea: a few chairs and cots, with the wall labelled "Liften — Deutschland."

When Mr. Bernstein wrote the play in 1937, he was just about his hero's age — 41, to be exact; unlike his hero, he has never married (for reasons of principle, one imagines). He came to Palestine from the Ukraine in 1911, was deported by the Turkish authorities during World War I, and returned with the Jewish Legion in 1918. I met him in his very busy office — he is chairman of the Israel Publishers' Association — shortly after his return from Tokyo, where he attended the Asian Publishers' Convention.

"I'm really only a volunteer here in this office publishing is my hobby," Mr. Bernstein told me between telephone calls. From 1924 to 1964, when he "retired," he directed the Dvir publishing house, founded by Bialik.

"I wanted very much to go to a kibbutz at that time, and have always regretted that I didn't; but Bialik and Shmaryahu Levin prevailed on me to go to work at Dvir."

Considering these long-established local literary connections, I asked Mr. Bernstein why not a single one of his many plays has ever been performed here.

"Because they have a beginning, a middle, and an end," he said sharply. "Look at our



Portion of the week: Ezekiel 25, 25-29.21.

SOME time ago I received a letter from Finland asking my views on the comment of a well-known German Biblical scholar on the almost proverbial phrase denoting peace and tranquillity: "each man under his vine and under his fig tree" (Micah, 4, 4). The pundit opined that since one cannot sit under a vine, the verse referred only to a fig tree among whose branches a trailing vine had entwined itself!

I replied that only a few weeks earlier I had passed through the famed vineyards of Hebron and was interested to note that in fact the Arabs do leave the

trunk of the vine lying on the ground only, its head elevated by placing a stone under it. Jewish vineyard owners, however, tied the vines to stakes or other supports, and this procedure was attested to in the Midrash, which specifically refers to vines being tied to old tree trunks. I had no doubt, I told my correspondent, but that such was the practice in Biblical times as well, making it perfectly possible for someone to find shade under it. And in any case, had he not seen pergolas consisting of a vine trained over a frame enabling one to sit under it? (A Finn, he probably had not.) In this week's Haftara there occurs the verse, "And they shall dwell safely therein (in the Land of Israel), and shall build houses, and plant vineyards and dwell safely." (28, 26). Although it does not say so explicitly, for the purpose of applying the above comment of mine to the Scriptural reading of this Sabbath, I am assuming that the second "they shall dwell safely" means "under the vines," since the dwelling in safety in the land has already been mentioned. But in any case, I am sure that I am right in my interpretation, since the verse in Micah clearly says "each man under his vine and under his fig tree." May that blessed day soon come!

L. I. RABINOWITZ



At the recent Asian Publishers' Convention in Tokyo, Mordechai Bernstein, left, with Japanese delegate and Convention chairman, the Soviet delegate, and Indian delegate.

In fact, I heard about the "Kibbutz" production in Korea from a friend of Mr. Bernstein's, who explained that he will not lift a finger for publicity on his own behalf. The friend was indignant that, with all the criticism we hear of our "image" abroad, when something turns up like this modest Far-Eastern triumph, we in Israel are told barely a word about it. The Foreign Ministry here sent Mr. Bernstein correspondence and reviews of the play, indicating gratification at the success; and our Minister in Tokyo wrote to Mr. Bernstein that "we have been convinced that the success of our play has contributed to the dissemination of knowledge of Israeli culture in the Far East." But there the ball stops.

"No, I have no way of explaining the success in Korea," Mr. Bernstein said in answer to my question. "I've never been there, and the situation was quite different from the Tokyo

production, where my publisher (of the translated plays) took an interest, and where it was sponsored by the Israel-Japanese Friendship Society. In Korea, the initiative came from the Korean Drama Association without any official sponsorship. I didn't receive any fees, but suggested that the Drama Association might instead take the play to some of the cities outside Seoul: there are four bigger than Tel Aviv."

Before saying goodbye and leaving Mr. Bernstein to his next appointment, I naturally could not keep back the inevitable question. How do you stay so young?

Without hesitation, he answered, "All my life, I've loved." "Loved what?" I asked, assuming the answer would be something about the Zionist Homeland.

"Girls," said Mr. Bernstein, looking enthusiastic. "And also people."

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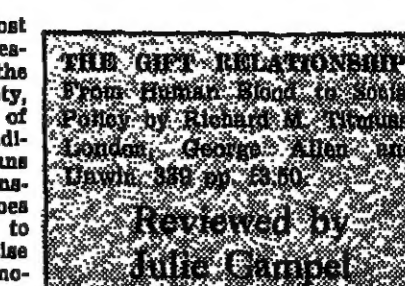
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ALTRUISM TODAY

Welfare politics and the citizen

Genesis translated into Guarani

THIS is a book of the utmost importance. It deals, in Professor Titmuss' own words, with "the role of altruism in modern society, an attempt to fuse the politics of welfare and the morality of individual wills." It does so by means of a study of blood-donor and transfusion services. Prof. Titmuss goes on to say: "If the opportunity to behave altruistically—to exercise a moral choice to give in non-monetary forms to strangers—is an essential human right, then this book is also about the definition of freedom."



Reviewed by
Julia Campbell

Prof. Titmuss maintains that the ways in which society organizes and structures its social institutions—and particularly its health and welfare systems—can encourage or discourage the altruistic in man; can foster integration or alienation; can allow the "theme of the gift"—of generosity towards strangers—to spread among social groups and generations. In this respect he strongly champions the National Health Service—"the most unselfish act of British social policy in the twentieth century"—which, because structurally and functionally it is not socially divisive, and because it is based on universal and free access, has allowed sentiments of altruism, reciprocity and social duty to express themselves.

He believes that policy and processes should enable man to be free to choose to give to unnamed strangers. They should not be coerced or constrained by the market. In the interests of the freedom of all men they should not, however, be free to sell their blood or decide on the specific destination of the gift. The choice between different kinds of freedom has to be a social policy decision—a moral and political decision for society as a whole.

Particular groups

Prof. Titmuss specifically addresses his questions concerning freedom and the role of social-policy instruments in extending and safeguarding freedom to particular groups in the population: to those who may give or receive blood; to those who are eligible and not eligible to give; and to doctors, pathologists, administrators and many others concerned with the latter to serve patients and to remain true to their ethical standards. We are all involved as citizens, health workers, or patients—in these issues. Ultimately, all of us, in our different capacities, have to decide if our freedom is to be curtailed by the forces of the market or safeguarded and extended by the intervention of the state acting through non-discriminating social institutions.

In his "Commitment to Welfare," Prof. Titmuss tried to define the territory of social policy and to distinguish the "social" from the "economic" in public policies. He quoted from "Industrial Society and Social Welfare" by Wilensky and Lebeaux: "Modern social welfare has really to be thought of as the help given to the stranger, not to the person who by reason of personal bonds commands 'I without asking.'"

'Who is my stranger?'

A question provoking an even more fundamental moral issue than "why give to strangers?" is "who is my stranger?" In the relatively affluent, acquisitive and divisive societies of the 20th century. If obligations are extended, what then are the connections between the red-problems of giving and receiving and modern welfare systems? To speculate in such ways from the standpoint of the individual about gift relationships leads inevitably into the area of "economic" theory. In particular, Prof. Titmuss asks "economic" questions about "social services" and "social welfare" which are or may be redistributive in

something to be bought and sold. Prof. Titmuss asks, what ultimately is the justification for not permitting individualistic private markets in other areas of medical care, and in education, social security, child foster care, the use of patients and clients for professional training and other "social service" institutions and processes?

In different societies the means of procuring blood vary from complete reliance on completely voluntary donors to the free play of commercial forces, procuring the blood through the price it commands. Prof. Titmuss compares, on the basis of detailed documentation a variety of countries, ranging from South Africa and the Soviet Union to Britain and the U.S. What emerges as a major consequence of this undoubtedly classic case study—the effects in social, ethical, political and economic terms of blood donor systems in the different countries—is the significance of the "externalities" (the values and disvalues external to, but created by, blood-distribution systems) and the effects of these externalities on "the quality of life."

External effects

At one end of the spectrum of externalities is the individual contaminated with hepatitis; at the other the market behaviour of economically rich societies seeking to import blood from other societies who are thought to be too poor and economically decadent to pay their own blood donors. "External effects" which result from the commercialization of medical care and blood-donor systems in one country now have to be redefined and evaluated in international terms. They include the effects of exporting as models to economically poorer countries the values and methods of commercialized blood markets; the cumulative effects of maximizing profits in hospitals in one country on the international distribution of doctors and nurses; and the effects of extending on an international scale the operations of profit-making hospital corporations.

The question of choice and the role of social policies have to be seen in this wider context of externalities. To present the case for "consumer choices" simply in terms of the individual's right to buy medical care or to be paid for supplying blood is only the first stage in the process of political choice. A later one in the escalation of these externalities may be the creation of a "blood proletariat" servicing larger areas of the world and not just the American and Japanese peoples.

Prof. Titmuss cannot answer the pertinent questions he raises: To what extent were the citizens of these and other countries made aware of the true nature and consequences of these choices? Who made these choices about harmfulness, beneficence, justice and freedom? But he can, and does devastatingly, conclude from his study of the private market in blood in the U.S. that one of the dominant effects of the commercialization of blood and donor relationships is redistribution in terms of blood and blood products from the poor to the rich. In addition, scientific standards are lowered and critical areas of medicine are subjected to the laws of the market place. Moreover, the commercialized blood market is badly inefficient, 6-15 times more costly in terms of price per unit of blood to the patient (or consumer) than the voluntary system in Britain with substantially greater risks for the patient of disease and death from contaminated blood.

Dr. Gompel works for the Health Ministry's Mental Health Department in Jerusalem.



Miriam Varon and her husband, Benno Weiser-Varon, former Israel Ambassador to Paraguay, present a copy of the Guarani Genesis, handwritten on hide, to President Zaiman Shaxar.

By MIRIAM LASERSON VARON

GUARANI, the second official language of Paraguay, is not a primitive language, although it is the tongue of the outlying population of the republic. It is a very rare peasant who can speak a few words of Spanish, though the children learn Spanish at school like a foreign language. In the social and business worlds of the capital, Asunción, the language is Spanish. But in the markets and kitchens and backyards, Spanish words submerge, take on Indian endings and variations, and with rising emotion or excitement, Guarani comes to the fore. In other words: Guarani is the Yiddish of the Paraguayan. The outsider, who manages to use a few words here and there, has made the first steps in approaching a people suspicious of strangers and reticent in a mixture of pride and shyness.

Not primitive

As I have written, it would be a grave mistake to call Guarani primitive. It is logical, expressive and rich in every nuance, regarding every aspect of life as it was lived by the original population. To modern man, and in particular to city dwellers, a sunset is a sunset and there are not many occasions to enjoy one. The Indian has seven different words for sunset, each one denoting a specific stage of the sky as it goes through the transition from day to night. The hierarchical structure of family and tribe or village society was founded in reflected in the specific words used in addressing a family member. When somebody speaks of "my brother," the word he uses denotes precisely whether the speaker is a younger brother, an older brother or a sister. A man and a woman, speaking of the same child, will use different expressions to say "my son."

The customs and the traditions, the needs and beliefs of an ancient people are there, in the language, ready to be resurrected by a bit of imagination and intuition.

This is no treatise about etymology—merely a few examples to eradicate any notion of a "primitive" language. A language that has produced literature, mainly legends and poetry, yet—and this is no contradiction—most of the spoken language is impure, intermingled with bowdlerized Spanish, limited in

its vocabulary, incorrect in its grammar, in short: poor on education, but rich indeed in wit and traditional humour, the kind that helps a people to survive tragedy. (A century ago, the Paraguayan nation lost 80 per cent of its population and a considerable part of its territory in a war against three of its neighbours.)

It is undoubtedly true that for a long time Guarani has been the language of the poor and the uneducated. But the situation has begun to change. All along, there have been a number of intellectuals who showed pride in this heritage and made an effort to rescue the ethnic, linguistic and literary values of the language. After various preliminary stages, the Faculty for Guarani Studies has recently been incorporated on the university level.

One of the founders and prime movers of this development, the linguist and educator, Prof. Decoud Larrosa, invented the last remnants of his failing health and strength into this project. For years, he had been at work on a translation into Guarani of the Books of the Bible.

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Just published:

Yitzhak Rudashevski, "THE DIARY OF THE VILNA GHETTO" (JUNE 1941-APRIL 1945) 128 p. Price: £14.50

Translated from the original Yiddish manuscript and edited on the basis of the Hebrew edition, with revisions and additions by Percy Matenko. A description of the infamous life that proceeded in the Vilna Ghetto under the threat of the "Final Solution" as narrated in the diary of a fifteen year old youth.

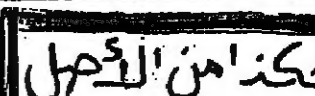
Yitzhak Katzenelson "VITTEL DIARY" (MAY 22, 1942-SEPT. 18, 1942) 297 p. Price: £11.50

Notes by the great mourner of the Holocaust, written at the Vittel concentration camp, describing the last days of the Warsaw Jewish community. The book also contains biographical notes on the poet's life and death.

FRIDAY, JANUARY 5, 1973

THE JERUSALEM POST MAGAZINE—LITERARY PAGE

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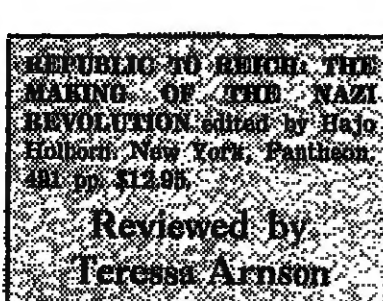
HOW THE NAZIS CAME TO POWER

THE West German Government set up in Munich in 1949 the Institute for Contemporary History "to promote extensive research into the history of the Nazi period and to reveal to the Germans the truth about the events in which most of them had been willing though not always knowing participants" (from the Introduction by Hajo Holborn). Since then the Institute has published many valuable monographs and studies on National Socialism. Hajo Holborn has selected ten essays from the Institute's journal "The Quarterly of Contemporary History" to trace the development of Nazi power from the early 1930s to the war years; editorial notes and useful bridging material were added, after Professor Holborn's death, by Susan Gyarmati. The articles, translated into English for the first time, represent the work of Germany's best (mostly younger) historians.

The Reichstag fire

Included in the book is another instalment in the fascinating debate "Who burned the Reichstag?" It was long held that the Nazis themselves set the fire to get an excuse to abrogate the Weimar constitution, and to enable them to bolster their slipping electoral totals in the forthcoming elections. But in a lengthy series of articles 1932 by an over-700 page study in book form, Fritz Tobias, a German socialist civil servant, challenged this theory, arguing in voluminous detail that van der Lubbe, the Dutch Communist executed by the Nazis for the arson, had indeed, just as he maintained, set the thought building on fire single-handedly. An extremely bitter controversy developed with Tobias eventually making a number of prestigious converts — the most weighty testimony to conversion being the 1932 ouster of the Social Democratic government of Prussia: an impressive show of resistance would probably have led Hindenburg and the Army, with their dread of civil war, to abandon the chancellor. The SPD wasted the last chance of extending to the right and left, as an open conflict would have united the Left (even the Communists), and forced the apprehensive South German Länder and hesitant elements of the Centre to take a clear-cut stand for or against the Nazis.

Speculations of this kind are scholarly things, and Matthias seems personally acquainted with Weimar overtly harsh to the Social Democrats. Even if the militant Reichsbanner were prepared to fight, would the rank-and-file Socialists, hard-hit by the Depression and the gradual undermining of their unions by the Nazis, join it? Moreover, in view of such studies as W.S. Allen's "The Nazi Seizure of Power," Matthias underestimates the hostility the innocuous SPD aroused in the German middle-class who took them at their own valuation as economic and social radicals. Surely the SPD leaders are understandable in their human — however ideologically incorrect — reluctance to precipitate armed insurrection. Matthias blames the Social Democrats for acting what they were at heart — a tame political party rather than a dynamic social movement. Yet, however unfair his strictures, he is certainly correct in his judgment that "a total failure could not have been more disastrous than the political and psychological effects of inactivity," and he goes on to show how the same inability to act plagued the Social Democrats until the end.



Reviewed by Teresa Aronson

"History of the Second World War" that the Allies' insistence on unconditional surrender was the vital factor in the Nazis' preserving their grip on the populace once the tide of war had turned. Hildegarde Brenner, in a rather confusing but enlightening discussion of the part artistic policy played in the political power struggle of 1933 and 1934 between the more and less revolutionary wings of National Socialism, demonstrates Hitler's contempt for the Volkish ideology that was so important in smoothing the way for his takeover.

Erratic style

Not all the essays included are equally as fascinating as they are scholarly. Karl Dietrich Bracher, probably the best-known German political scientist internationally, is disappointingly represented by a brief outline of the steps taken by the Nazis in winning total control of Germany; it reads like lecture notes for a History I course, and seems out of place among the other, more intensively analytical studies in the book. Presumably the editor could not resist the temptation to include Bracher's name in the table of contents. Hans Buchheim's examination of the exact jurisdictional status of the Third Reich is certainly valuable but inevitably a little tedious. Paul Kluge's elaborate chapters and verse demonstration of what no one has ever doubted — that the Nazi European policy was in fact economic exploitation — and Hans-Günter Zmarzlik's lengthy examination of the impact of Social Darwinism on German intellectuals, makes one admire their perseverance.

A child of the Holocaust-time

ONE of the most fascinating themes of world literature is the motif of the struggle of an individual against overwhelming odds. The Holocaust literature unfortunately suffers from the fact that those who have most to tell are not always able to write well. It is for this reason that some of the best Holocaust novels suffer from an unorthodox form of literary composition.

Martin Gray's autobiography, written with unusual vigour by Max Gallo, is an excellent example of perfect team work. The original French edition had an excellent reception by the literary world and became a bestseller. The American edition became the choice of the "Book of the Month" Club in December, 1972. It has been also translated by Ecco into German and many other languages.

Over 300,000 Jews lived in Warsaw before the outbreak of World War II. Martin was only 15 years old, when the Germans marched in, and Jewish existence became a nightmare of starvation, disease, discrimination, blackmail, rape and robbery. Within less than three years Warsaw became "Judenrein," except for the few survivors who went into hiding.

AU NOM DE TOUS LES MIENS by Martin Gray as told to Max Gallo. Translated from the French into Hebrew by Aharon Amir. Weidenfeld and Nicolson Jerusalem, 1972. 328 pp. IL17.50. "FOR THOSE I LOVED" Little Brown, New York edition, December, 1972.

Reviewed by Alexander Zvielli

arms today), Martin continued to follow his father's advice: survive. He fought in the ghetto militia, he became the centre of his inbred Polish police and German gendarmes. One day he might be walking around dressed like a Volksdeutsch to frighten the Poles, within minutes he could change his appearance to that of a simple Polish country lad, unable to understand German so as to fool an S.S. officer. In spite of the fact that he knew that a single grimace, a split second, an entry into a house without an emergency exit might cost him his life, he never stopped running, arranging things, trying to make the most of every situation.

Stretches luck

Once or twice he stretched his luck too much and was caught. He bought his way out once, another time cleverly arranged a risky escape. He was caught once more, and this time nothing helped, he landed in Treblinka. He was lucky, he went to the left and Semite feature, but by their eyes, which harboured constant dread. Fear paralysed the will to live and turned whole communities into helpless sheep. One of the more favourite tests applied to the victims, whose nationality was in doubt, was a powerful slap on one cheek. If the head moved, the victim was considered to be a Jew for sure. Nazis favoured this application of the New Testament commandment over a much simpler circumcision test, for it was rumored that many Jews underwent painful operations to hide their identity. Eventually a natural selection took place, and only those remained who had mastered a new art — that of survival under totally impossible conditions.

Wearies of revenge

Martin, Mendel or Majtek was taught by his father that, unless he learned to conquer fear and to live in constant danger at ease, he would be doomed. Perhaps it was his natural strength which has helped him to develop these qualities. The sole provider of his family, he found out fast how to function in a perfectly functioning smuggling enterprise. He and his partners, the Polish hoodlums and a few chosen Jews, smuggled into the starving ghetto more precious food than all the official rations amounted to. In the days of the ghetto armed struggle, Martin exploited his contacts to smuggle in arms. Betrayed he was more than once, caught by the guards, cruelly beaten, hanged by his fists (he is unable to lift his

banks, official restrictions. New York, Montreal, Paris, London, Berlin, he became the centre of his ingenious business activities. He created an export-import empire, owned property, always alone, always on the go. Finally his first great love, Dina, persuaded him to abandon his business activities and to retire at the age of 35. They decided to settle on the Riviera, and to bring up their children as Frenchmen on French soil. Martin bought a beautiful home and lots of land to assure the future of his sons. For camp survivors or their children the first time in his life he was happy and safe. It was true that he had lost all his family in the Holocaust, but with Dina and their four children he reached a peak of happiness. Then fate struck him again.



Martin Gray — a modern Job tells his story. (Photo courtesy of Weidenfeld and Nicolson Jerusalem.)

Martin's book should be recommended to young Israelis. They will certainly appreciate it as a perfect adventure story, and it will help them to understand the world of the Holocaust, the tragedy of people in exile, people without roots or hope.

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When the house committee called an urgent meeting, it was naturally about the whitewash flaking off the southern wall. When the discussion was at its height, Mrs. Kalanlot remarked.

"Now is a good time to buy elephants."

"Why?" we asked. "Why now of all times?"

"Because their price is still what it was before inflation," Mrs. Kalanlot informed us. "It's 16 per kilo, plus 72 per cent purchase tax and 85 per cent customs duty. If I had the money, I'd certainly buy an elephant."

We disapproved in the strongest terms. Felix Selig, making no attempt to conceal his scorn, said:

"Don't be surprised if the price of elephants sends the cost-of-living index spiralling upward, and empties the shopping-bag, and then there's a wage hike, and in the end we stand where we were at the beginning."

Ziegler laughed fit to bust. "Buy an elephant — why, that's priceless," he guffawed. "You know, sometimes I have a feeling, folks, that you are not quite normal! An elephant! And what next? Who nowadays buys merchandise which does not come from a hard-currency area? Elephants are not dollar-linked, and any babe in arms will tell you that there is no chance of the price rising."

Time to buy

"And what if it does rise?" I asked. "After all, it's only worth while buying elephants when prices are low, because that way there's the chance of a quick killing. Once they get more expensive, they're worthless, because you can't sell them, as they haven't got any chance of rising in price."

They didn't quite understand that, and we dispersed. I told the wife about the elephant.

"Buy one," she mused. "Just to be on the safe side."

I went to Mazalgovitch's pet shop and asked for an elephant. Mazalgovitch replied without raising his eyes,

"Right now I'm out of elephants."

I looked round the shop. Of course! In a dark corner, behind the parrot cage, stood a cow elephant.

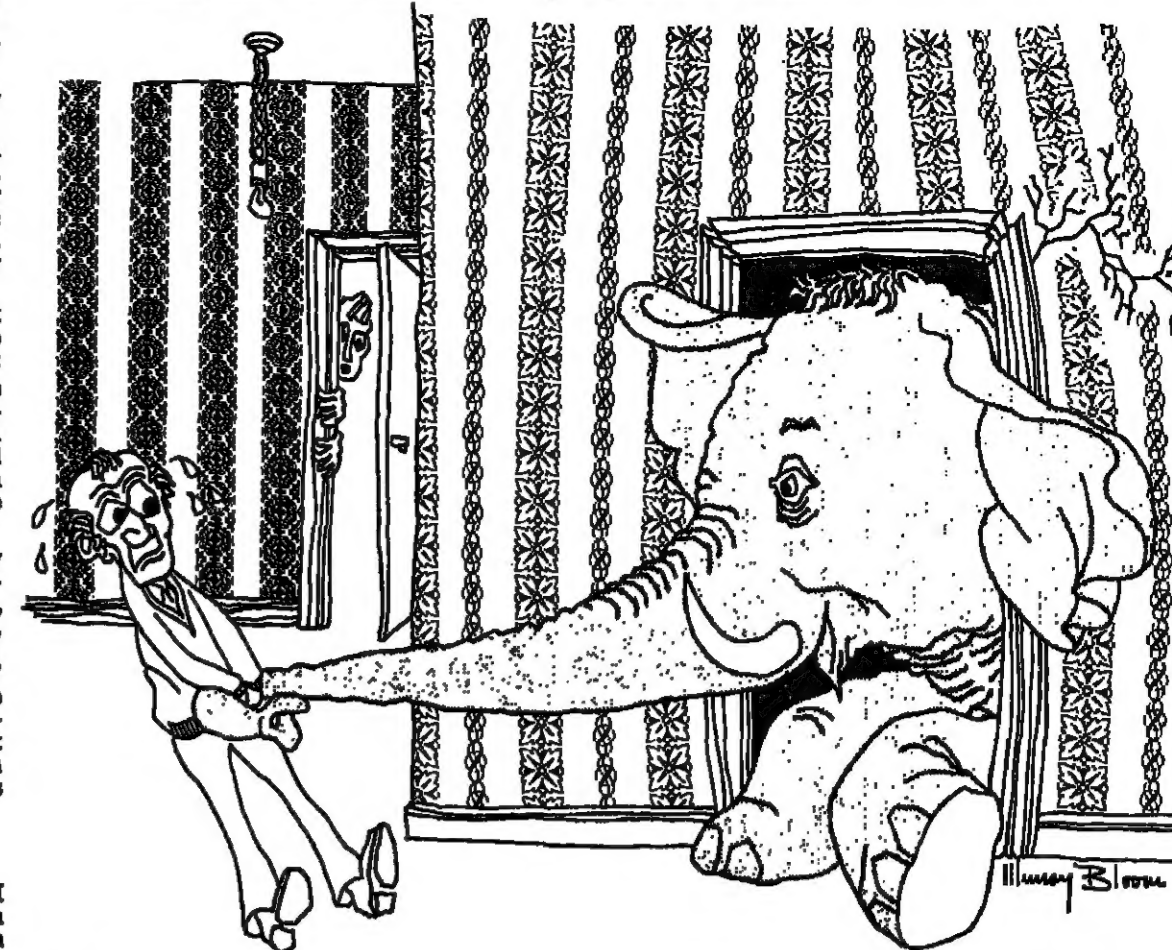
"And that?" I asked Mazalgovitch.

He blushed and confessed that he was worried about the fate of his stock.

"Today I sell, who knows how much I'll have to pay tomorrow?" he apologized. "I have two elephants in the customs as well and can't clear them, because the

INFLATION

by Ephraim Kishon



Government is demanding a surtax, claiming that the price of elephants will go up if a surtax is levied on them."

I left empty-handed. To tell the truth, I was not too sorry — after all, I had managed to live until now without an elephant. And then what did I see on Weizmann Street? Ziegler calmly walking in the roadway with an elephant on a leash.

"Listen," I turned on him. "Where did you get that elephant?"

"What elephant?" Ziegler asked.

"The one behind you," I pointed.

"Oh, that?" Ziegler slammered. "It's not mine. My cousin is on reserve duty and asked me to exercise the poor animal."

That sounded fishy. Since when does one have to exercise elephants? What does he think it is, a dog?

The wife, too, thought the idea absolutely ridiculous.

"There's something going on in this house," she said. "Since yesterday I've heard trumpeting

coming from Mrs. Kalanlot's apartment. She must have read that the Government is about to abolish the tax on pachyderms."

It is horrible to realize that everybody else is taking steps and only you are allowing events to overtake you. Also, the house had developed a noticeable list. In the night we heard muffled thuds on the staircase. We peeked out. Erna Selig and her husband were tiptoeing in with two elephants in tow.

But it was only next morning, when we opened the newspaper, that we understood the meaning of all this activity. An official inquiry into the circumstances of linked tusk prices had been opened.

Wife enraged

So the wretches were taking care of themselves! Our bedroom ceiling was sagging. The little woman had an attack of hysterics. "Go," she shrieked, "and don't come back without an elephant! Everybody knows how to look after himself except you!"

That very evening I got an elephant at a most reasonable price. I bought it from a tax-exempt new immigrant. We moved the elephant at sundown, when there were fewer people on the streets. Why should they see I'm panicky, right? The elephant could hardly squeeze through the entrance, which was much lower now that the whole building had subsided several inches into the ground. We carefully concealed the animal on the kitchen porch. (New immigrants may not sell their elephants for at least a year, or else they pay luxury tax.) We went to bed, perhaps for the first time since the inflation, in a better mood.

"You see?" I said to the wife. "Now I'm calm."

Next morning the house collapsed. Out of the debris eleven dazed elephants extricated themselves and set off at a wild gallop towards the market. People say all this could have been avoided had they been tied to the index.

Translated by Yohanan Goldman (By arrangement with "Ma'ariv")

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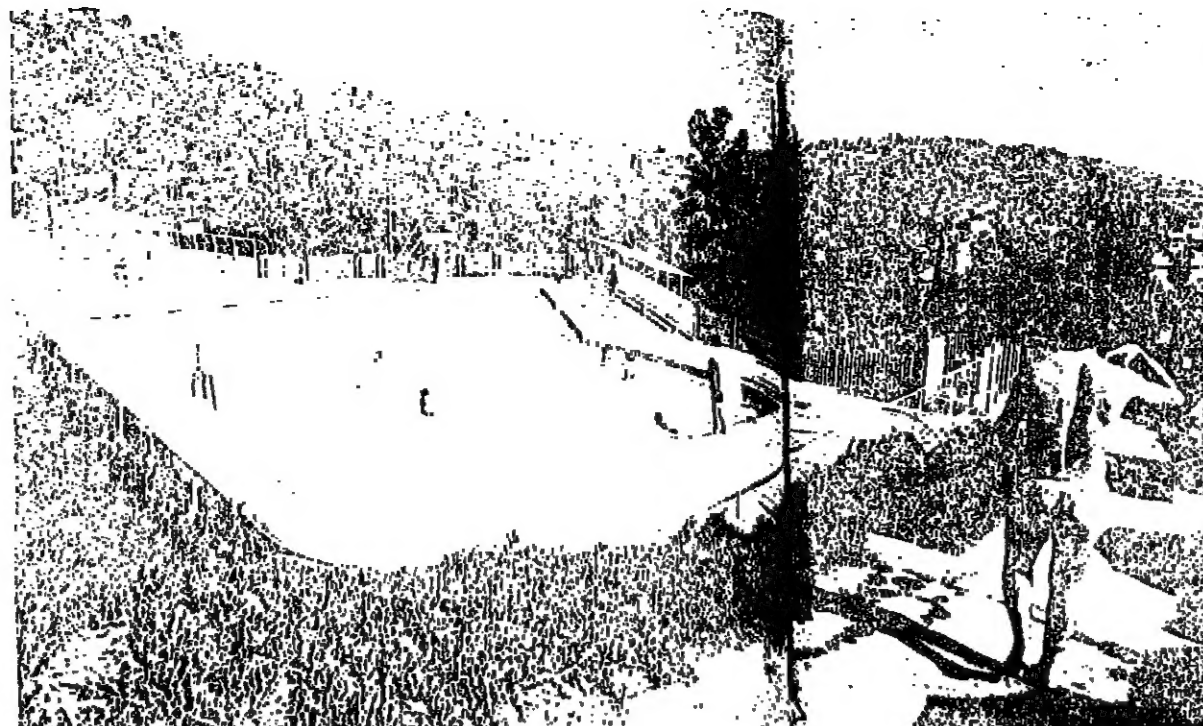
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مركز من القدس



Four-lane road winds through mountain landscape from Sha'ar Hagai up to Jerusalem. (Werner Braun)



The swimming pool at Kiryat Anavim, one of the many kinds of recreational facilities that will be developed in the Corridor. (David Rubin)

Plan for the Corridor

The Jerusalem Corridor is for most people a green blur seen out of the corner of the eye as they drive up the road from the coastal plain to Jerusalem. In the not distant future, however, the Corridor is to become not just a passageway but a major tourist attraction, a hotel centre and the site of new suburbs.

ABRAHAM RABINOVICH reports.

THE fortunes of war have left Jerusalem with one of the most attractive approaches of any capital in the world—rolling, forest-covered hills and a roadside unbuilt by billboards, used car lots or similar suburban fallout. It was the dead-end character imposed on the city for 19 years by the 1948 armistice lines that kept off the real estate pressures that threaten the entries into many cities. Jerusalem was a sleepy provincial town and there was no great demand to build motels or petrol stations on its outskirts.

The Six Day War changed all that. Jerusalem became a major focus of tourism, a throbbing crossroads, and the fastest-growing city in the country. The pressures came soon enough—several requests for petrol stations on the main road, for villa developments, for hotels and institutions.

Two years ago the task of ensuring that the open Corridor did not become a cluttered alley was assigned by the Matei Yehuda Regional Council, the Israel Lands Authority and the Jewish Agency to a planning team headed by Shlomo Aronson. Last week the team's proposals were approved by the local planning committee and forwarded to the District Planning Commission for final consideration.

The plan would bestow a completely new role upon an area whose stony slopes have been arduously terraced by countless generations of farmers and fought over by countless armies.

Extending westwards for 20 km. from Jerusalem to Sha'ar Hagai (Gateway to the Valley), the Corridor has a history that can be partially read in its terraces. These ancient remnants bespeak a high degree of engineering and agricultural sophistication.

It was during the Second Temple period that the hills were

most heavily settled. That city has never been approached except for Arab settlements prior to the War of Independence. But even then, the evidence of the terraces was the amount of land worked—only 60 per cent of the area. In 1948, the site of Jerusalem was decided in the Corridor as Hagana fought to fight the way through the Arab-dominated hills to the besieged city. The terraces of some of those hills are now mute roadside monuments. All the Arab villages in the Corridor were abandoned during the bitter fighting for Abu Ghosh and two other neighbours, Ein Rafa and Beit Nakuba.

Building settlements
At war's end, the government of the new state gave priority to establishing a ring of Jewish settlements in the Corridor to ensure that Jerusalem's lifeline would not be throttled. Only for Jewish settlements had existed there before the war—Kiryat Anavim, Be'er Hahamisha, Motza and the original Neve Ilan. Close to the new agricultural settlements were set up the major hotels in the first three years after independence.

Security is one thing, but the steep topography and the arable land defeated efforts to make most of the settlements self-supporting as farming communities. One of the objectives of the Aronson plan is that they must be provided with livelihood means of livelihood, and as tourism or industry.

The plan has two other principal goals:

- Developing the Corridor as the major weekend recreation area for the bulk of the country's population.

- Preventing Jerusalem from crawling westwards in an uncontrolled sprawl of suburbs. Aronson proposes dividing the Corridor and its near foothills into four "tiers." (The Matei Yehuda Region, for which the plan is being drawn up, includes not only the high hills that constitute the Corridor but a comparable stretch of foothills to the west.) Abutting the city would be a green belt 3 to 5 km. broad, aimed primarily at keeping the city's waist tucked in at its present position at the edge of Nahal Sorek. Development within the green belt would be strictly limited although, as elsewhere in the Corridor, hotels, rest homes and the like would be permitted in existing settlements in order to supplement their income. A motel for Beit Zayit has already been approved by the local planning committee.

The principal area for overnight accommodation, however, is in the middle ring, designed to take the brunt of development pressure in the Corridor. The facilities here will range from extra rooms in the homes of moshav families to four-star hotels. The plan sees the need for 4,000-5,000 guest rooms in the Matei Yehuda Region by 1985, most of them in the hill country. This is more than exist today in all of Jerusalem. Most of the hotels will be popularly priced and designed for internal as well as foreign tourism. Four motels and three hotels are envisioned for the Neve Ilan area alone.

The middle tier will also accommodate institutions such as the asthma clinics and convalescent homes planned for Givat Yairim, not far from Hadassah Hospital.

Strict architectural controls would limit buildings in the Corridor to three storeys and require them to be faced in stone.

The third tier, reaching down to Sha'ar Hagai, is to be set aside for national parks, forests and scenic reserves. At the foot of the high hill country, centered on Beit Shemesh, is to be a fourth tier serving as an industrial and administrative centre surrounded by large recreational areas.

THERE are today in the Corridor 22 Jewish settlements, three Arab villages, several institutions for wayward youth and the mentally disturbed, a yeshiva and a monastery. The population includes 10,500 Jews and 2,200 Arabs. Of the Jews, some 4,500 are in Mevasseret Zion. The Corridor Jews are mostly of Yemenite, Kurdistan, European and Moroccan origin. Wishing to maintain the area's rural character, the planners have proscribed new suburban development with two exceptions—a 4,500-unit low-density development proposed for Mevasseret Zion and a villa suburb at Tsur Hadassah.

Merged communities

Mevasseret Zion was formed several years ago by merging Mevasseret Yerushalayim and Ma'oz Zion, two communities lying at opposite ends of the famed Castel hill, a key point in the War of Independence. Picturesquely labelled "a labourer's garden city" in the Encyclopaedia Judaica, Mevasseret Yerushalayim was established to block off an exposed section of the border.

The Moroccan immigrants who were brought to the site directly from Haifa port in 1936 found houses without doors or windows and Arab Legion positions a few score yards away. They persevered, finding employment in the city and as agricultural labourers, and are now living in one of the most desirable locations

in the Jerusalem area. Today their houses are indeed surrounded by gardens, or at least trees, and a recent visitor found that three residents have built private swimming pools in their back yards.

The now 4,500 units are to be built near the former green line and will not be seen from the Tel Aviv road. The planners regard it not as a new suburb, but as an extension of the existing Mevasseret-Motza suburban complex.

Tsur Hadassah on the southern fringe of the Corridor, which until now has been only a regional service centre, will have 1,800 villas. The site is already being parcelled, and plots will be sold by the Lands Authority to individuals who will build their own homes.

The location was deliberately chosen for its relative remoteness from the city, cut off by Nahal Refaim and entailing a 25-minute drive via Hussan, just across the former green line.

The Lands Authority had wanted to develop a villa suburb at Aminadav, just outside the city limits, but the planners opposed this as a temptation to the very sprawl they were trying to avoid. If Aminadav were suburbanized it would be almost impossible to prevent other developments crawling out of the city to meet it. The master plan for Jerusalem called for a defined edge, a point where the city stopped and the countryside began. This concept has been ignored to the north of the city, where the Housing Ministry is building the 8,000-unit Ramot development beyond the previously designated edge. On the west, however, the Matei Yehuda planners are determined to hold the line against such overgrowth into their territory. Their idea is that any additional suburbs should be developed outside the Corridor, to the north and east of the city.

FEWER new suburbs leave more space for recreation. The Corridor was originally regarded as the recreational hinterland of Jerusalem, but its potential radius is now seen as much wider. A survey at the Parks Authority site at Ein Hemmed (Aqua Bella) showed that 80 per cent of visitors were from the Tel Aviv area. As Aronson points out, the hills and forests of the Corridor are 20 km. closer to Tel Aviv than are the hills and forests of the Carmel, the closest comparable recreation area. The Corridor is now seen as the major weekend recreation area for the Jerusalem-Tel Aviv region, which contains the bulk of the country's population.

Of the four tiers, the green belt will be most heavily developed for recreation, because of its proximity to Jerusalem. There will be swimming pools, trails for hiking and horseback riding, camp sites, picnic areas, and perhaps even something like a Luna Park. The outer tier, as well as a large area in the foothills, will serve those who prefer to lose themselves in nature.

Dense forests

Nature is what there is plenty of in the Corridor, wild gorges and hills rising from an altitude of 400m. at Sha'ar Hagai to 800m. at Jerusalem. The 250 sq. km. hill area is one of the most densely forested in the country. Since it planted its first trees in 1919 at Kibbutz Kiryat Anavim, the Keren Kayemet (Jewish National Fund) has planted more than six million trees in the Corridor, covering a fifth of its area—54 sq. km. Another 21 sq. km. of the area is to be afforested, and the Keren Kayemet is also preparing a national park between Sha'ar Hagai and Latrun.

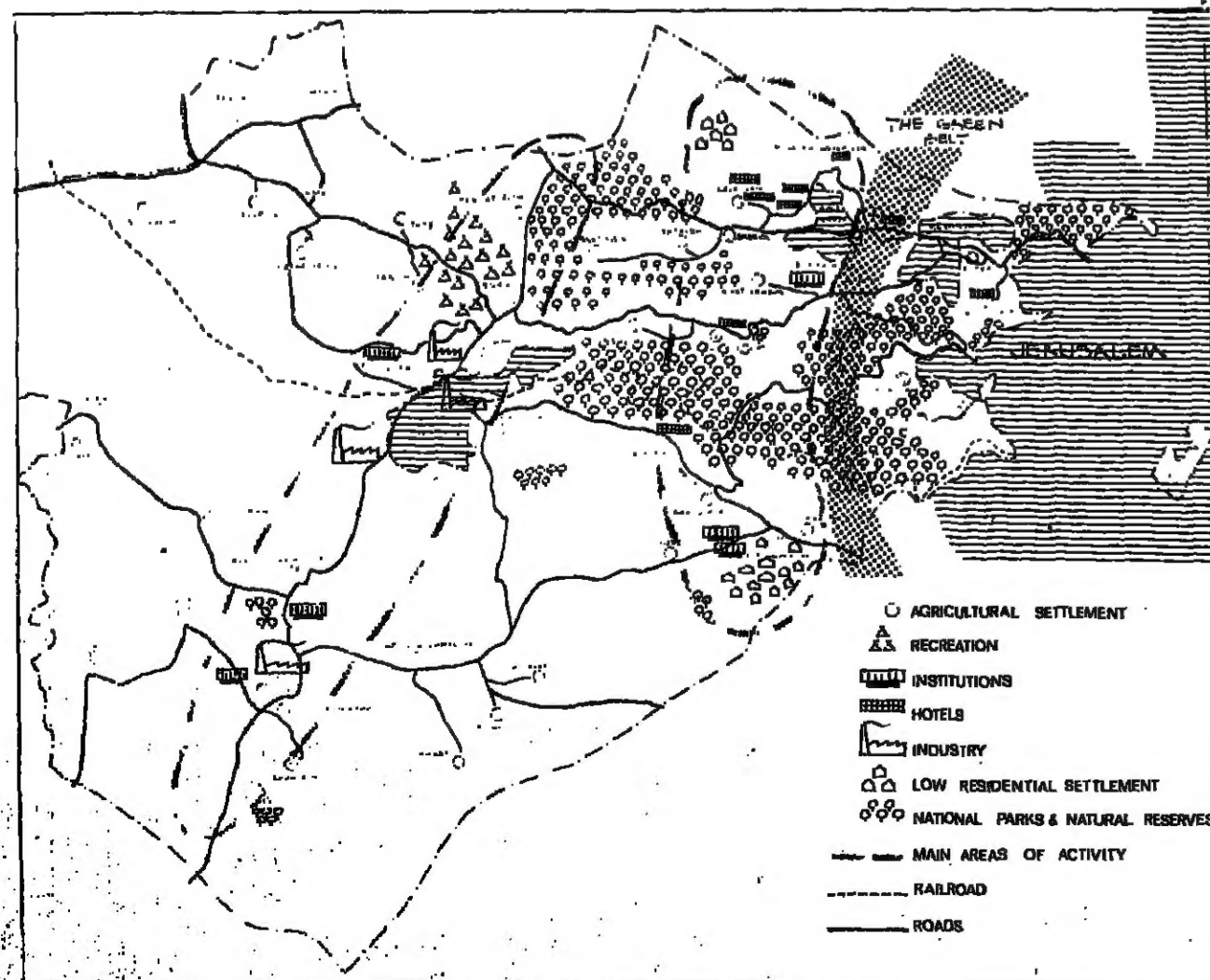
The planners are anxious to

ensure, however, that the afforestation shall enhance and not blot out the distinctive beauty of the terraced hills of the Corridor.

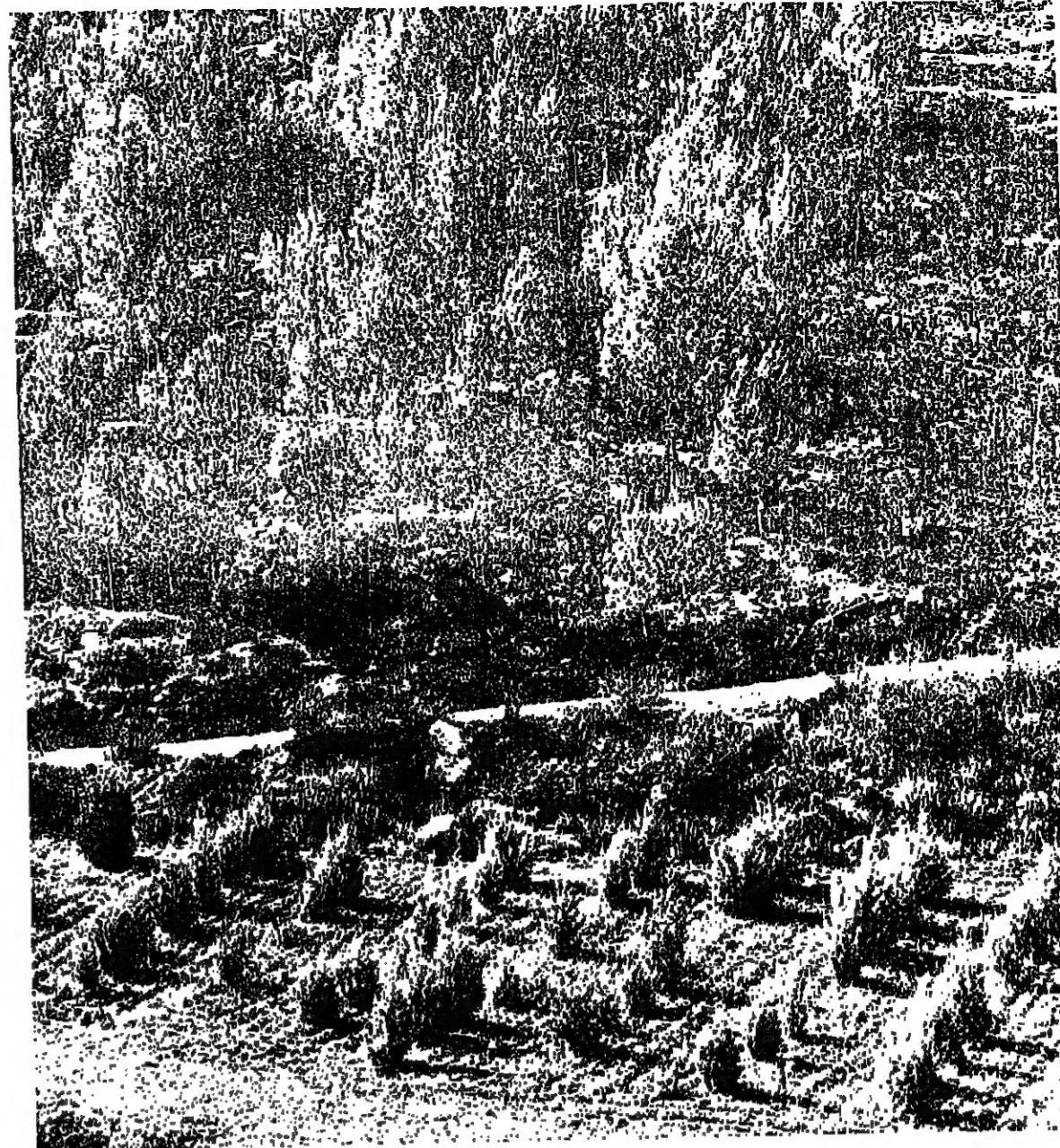
Although the undeveloped parts of the area may seem empty to the casual visitor, a survey taken several years ago lists 412 sites of national archaeological and historical interest (especially of the Second Temple, Crusade and War of Independence periods) and picturesque buildings and villages. Together with the forests, these sites form the basis of the planned recreation complex.

The conversion of the neglected springs at Aqua Bella into popular beauty spot is an example of what will be done. At Safat, near Kibbutz Tsuba, work has already started on the reconstruction of an ancient irrigation system which will show how hill agriculture was carried out in the area through the centuries. One of the abandoned houses in Safat village is to be made into a restaurant. At Ein Handak nearby, an ancient water system is to be reconstructed as part of a recreation area. The plan will include a swimming pool.

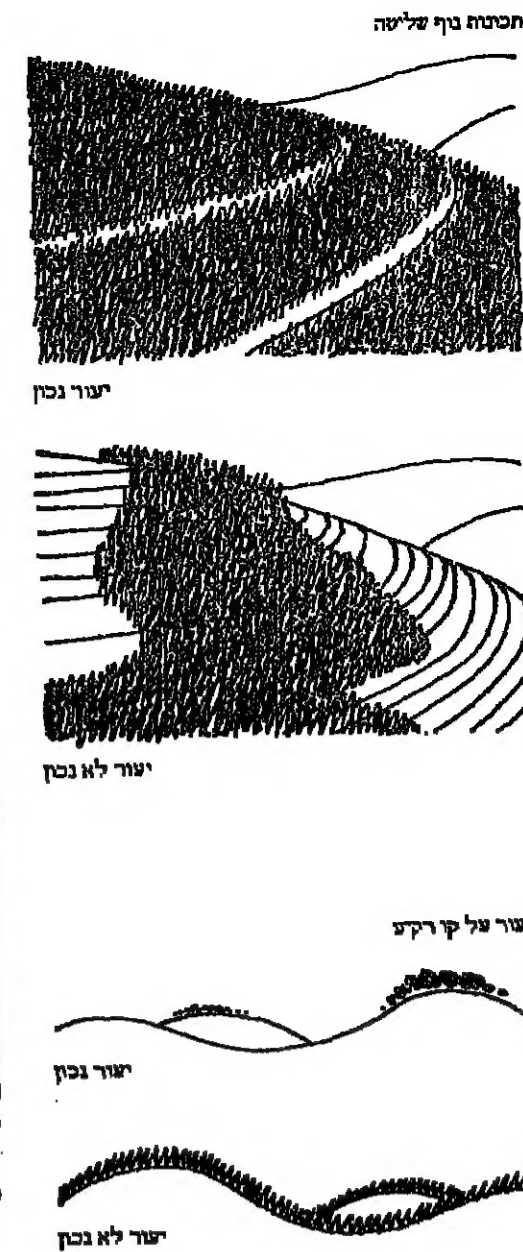
The backbone of the Corridor is, of course, the Jerusalem-Tel Aviv highway. Interior Ministry planners have forecast that the traffic load, which amounted between 10,000 and 15,000 cars per day in 1971, will increase to 90,000 cars a day by 1985. Aronson, however, believes that then the present road will have been replaced as the major 20 km. super-highway expected to be built via Beit Horon to the north. But the present highway will continue in use, particularly those whose destination is the Corridor itself. In the future there will be multitudes of cars taking the road up to Jerusalem, not to pray in the Holy City, but to play on its doorstep.

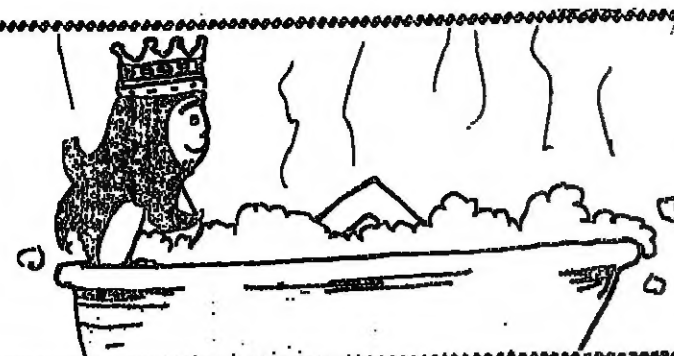


Map shows 'tiers' envisioned by plan. From right, they are the 'green belt' outside Jerusalem, an area for hotels and institutions, a national park and forest area, and the industrial belt around Beit Shemesh. A villa suburb would be developed at Tsur Hadassah in the south and a 4,500-unit development at Mevasseret Zion in the north.



Afforestation in the Judean Hills, above, and sketch from the plan showing proper planting of trees (top and third photos) and improper planting (second and fourth pictures).





QUEEN FOR A DAY

VARIOUS government ministers — most recently Minister of Commerce and Industry Haim Bar-Lev — have berated the public for what they consider excessive spending on bar mitzvot, britot milah and, most noticeably, weddings. Instead of screaming at every rise in prices and taxes, the public should curb its own spending on these so-called luxury celebrations, our leaders say. When his son was bar mitzva, Minister Bar-Lev said, he invited a few close friends to a modest party at his home.

Perhaps Minister Bar-Lev can more easily get away with a "modest party at home" than can Mr. Average Citizen whose friends expect a party for a daughter's wedding. Moreover, Minister Bar-Lev has a home and garden which would facilitate even a big party at home. Mr. Average Citizen does not.

The blunt truth is that under present conditions the middle and lower economic segments of the population will continue holding lavish celebrations — which can cost, easily, IL10,000 (figured at a IL30-a-plate dinner-plus-accessories at a rented hall, for 300-350 people), even if it is clear lunacy. Big weddings will only cease when it becomes fashionable not to hold them — or when young couples begin to protest that the IL10,000 or IL15,000 spent on a wedding could be better used as a down-payment for a flat (if public housing were available at such modest rates) or the purchase of, say, a second-hand car, or furniture.

WHAT has caught my eye recently is the mushrooming of "salons" which cater to the bride. There have long been shops which rent or sell bridal gowns and veils. But only recently, so it seems, has it become the fashion to offer the bride everything under one roof which will make her "queen for a day" — gown, hat or wreath, veil, cosmetic treatment, hairdo, studio photos — and in some cases, even a bubble bath.

In the fashionable areas of Tel Aviv, on Dizengoff and Ben Yehuda, new shops bear names such as "Navy," "Many Shet Danny," "Boutique La Belle L'acade," "Paris Flory," "White Lady," "Amber." The yellow pages for the Tel Aviv area lists 18 shops which rent bridal gowns and accessories.

One wonders how all these establishments stay in business — much less thrive and expand. According to the Tel Aviv Rabbinate, there were just over 6,000 marriages in Tel Aviv-Jaffa last year. If we take in the entire Greater Tel Aviv area, we could probably double that number. That brings us an average of 33 weddings per day, and even assuming that all of these are traditional weddings in white, it hardly seems enough to keep all these salons going and thriving.

Yet, if you talk to the fancier new salons, you are given the impression that brides are standing in line for their "queen for a day" treatments at an average IL400 to IL500 package-deal (dress rental, cosmetic and hair care — "the works"). Just for fun recently, I took off my wedding ring and went into a few of these salons, posing as a prospective bride. I quickly learned to say that "my wedding" was two months away, not just one month — hook a date well in advance, I was advised. "We take only one bride a day," said the proprietor of Many Shet Danny, at 158 Dizengoff. Prices for the package deal — which at his salon includes white shoes and the bridal bouquet — run IL400 with a rental dress that's been worn before and IL500 with a dress for which you are the first customer. He wishes me "Mazel Tov" as I left.

At White Lady (which is connected with the hairdressing salon Annetta at 18 Rehov Mapu, off Ben Yehuda), you can rent a dress with all the accessories and hair-and-makeup treatment for IL300 to IL550. If you want to buy a dress which you can keep and show your grandchildren, it will cost you IL750-IL800 or more.

At a more modest-looking veteran bridal shop at 168 Dizengoff, you can buy a gown made-to-order for IL500 or IL600, or rent one for IL200 to IL300. But this does not include any hair or cosmetic care. In less expensive neighbourhoods — around Allenby Road, or the Central Bus Station — you can rent bridal outfits at lower prices — for IL200 and less.

PROBABLY the most elaborate of the new bridal salons in Tel Aviv is Amber, which comprises an entire second and third storey of a building at 64 Ben Yehuda, corner of Mendele, plus a street-level shop across the street, where the selection of gowns is displayed. The smaller shop has been in business since 1959, but the expanded salon with all its services opened only in July. The exterior decor is purple and yellow (amber) tile, and you enter through a purple and amber stained-glass door. The emblem of Amber is, appropriately, a crown.

The main floor of the salon is primarily a fancy hairdressing parlour, with separate compartments for cosmetic and pedicure treatments. In the centre of the room is a milk-bar for the convenience of customers. Only a small percentage of the brides, the religious girls, fast on their wedding day, I was told by the Amber's owner-proprietress Mrs. Erna Ben-Chorin. To her, I introduced myself as working for a newspaper. This time, I wanted a full explanation of the bridal salon philosophy.

"On her wedding day," Mrs. Ben-Chorin explained, "a bride is so confused and so busy she doesn't know where to turn first. She has to go to the hairdresser, the cosmetician, pick up her dress, get cosmetic and hair care — 'the works'. By this time, she is hot and perspiring and has to go home to take a bath. Then she has to get dressed and go to a photographer before the ceremony." At Salon Amber, all this (except the flowers) is centralized for the bride at one address — even the bath.

Bubble bath

On the upper floor of Salon Amber, there are individual tiled bathtub chambers — and the sticker on the door indicates that "Taya's Bath Oren Bubble Bath" comes with the deal. There is a lavish lounge room with comfortable chairs, a restful mural on the wall, and air-conditioning for summer. Each girl is given a locker for her things and a dressing gown to wear while she is getting ready. The entire procedure on the day of the wedding takes four to five hours. The groom joins her at the salon for photographs in the adjoining studio room just before wedding time.

Most brides are, after all, fresh young girls in their late teens and early twenties. I asked Mrs. Ben-Chorin if such girls really require much cosmetic care, and if the elaborate hairdos and makeup do not tend to make them look unnatural, rather than more beautiful. As for cosmetic care, she said many of the brides still suffer from the skin problems of late adolescence. The cosmetic treatment for the bride begins a week before the wedding, when she also gets a trial hairdo. Then she can see if she likes it, and can get acquainted with the hairdresser who will also do her hair the day of the wedding.

Rent or sell

Salon Amber will rent or sell dresses to brides who do not want the hair-and-cosmetic treatment, and alternatively, if a girl has her own wedding dress, the Salon will sell her the complete beauty treatment for IL80. Gowns range in price from IL250 for those which are least elaborate and most used before, to IL600 for a gown which is made to suit the bride, but not kept by her. To buy a gown to keep costs IL1,200 and up, Mrs. Ben-Chorin told me.

Why so much? I asked her. "The materials are so expensive. We can't really use the local materials, except for some of the very simple fabrics. Most of our materials are Swiss and French. The customs duty alone runs to 200 per cent." Mrs. Ben-Chorin told me that tastes in wedding gowns here run to the very elaborate. Salon Amber has some 300 dresses ready-made to choose from. This

can be a real advantage to the girl who has trouble visualizing a dress until she sees it on herself. Because of the delicacy of the dresses and the lively nature of weddings, most dresses cannot be used more than four or five times at most, some not more than twice. Dresses are dry-cleaned after every use, and some "damage" is considered normal and expected, though the bride is held responsible if a dress is rendered unwearable.

Photo studio charges are extra. At Salon Amber, in line with prices at other bridal salons, the photo charge is IL270 for black-and-white, with the couple getting one large album and several small ones — 36 pictures in all. Colour photos run IL370. Most clients today want colour, I was told.

The only "extras" some salons include, which Amber does not, are shoes and bridal bouquets. However, Amber will refer its clients to nearby shops for these items. Veils, hats and gloves come along with the dresses.

A LITTLE research shows me that any girl who is willing to do the running around on her own can have all these benefits at a much lower total price.

What does a bridal gown cost if you have one made to order by a dressmaker? I asked my own dressmaker what she would charge to make a traditional, long wedding dress and she said IL150 — compared with the IL100 she charges for an ordinary maxi-dress. The extra cost, she explained, is because of the difficulty of working with bridal materials, especially the need to be "laboratory clean" in handling white.

As for materials, I went into a fabrics shop called Gargir at 9 King George St., in Tel Aviv. I had bought the fabric for my wedding dress there just six years ago. How much, I asked, would fabric for a floor-length wedding gown cost today? The imported fabrics, I was told, run IL60 to IL75 a metre, and they are 140 metres wide, so that a little over two metres of fabric should suffice. That would bring the cost to about IL125 or IL150 for imported fabric. At the same time, I saw what seemed to me a very usable local fabric — a synthetic silk with a

white-on-white design — at only IL35 a metre. This would make the cost of the fabric only about IL35 for 2.10 metres. In addition, my dressmaker warned, the decorations for wedding dresses are very costly — lace trim, buttons, flowers, so forth — so you must figure another IL50 or more for these ornaments. Still, the total cost of the dress would come to about IL135 to IL140 with imported fabrics, or about IL285 with local material.

Street-length

My own wedding dress, as I recall, cost me less than IL100 all told. I had a street-length dress (fashionable in those days, whereas even the guests at a wedding wear long dresses today), and I had it sewn by the dressmaking pupils of the WIZO Anne Jaffe School at a very modest fee. It was one of those wedding dresses which I planned to "wear again" as a cocktail dress, but never did. Every time I had occasion to dress so fancy, it was to attend someone else's wedding — when I certainly wouldn't go in white! Still, I enjoy having the dress to keep, and my four-year-old daughter has already asked me to model it for her and to save it for her wedding.

Several girls I know have bought their wedding dresses in ordinary boutiques, simply choosing an all-white number. I saw an outfit the other day in the window of Rina, at 57 Allenby Road, Tel Aviv, which would make a nice winter wedding costume. It was a long white wool (or synthetic wool) skirt, at IL135, with a matching frilly long-sleeved blouse for IL210. It is certainly an outfit which could be worn elsewhere later, together or as separates.

A friend of mine who is marrying next week has chosen a Mod-kit outfit which she first saw pictured in a Jerusalem Post fashion story. It is a two-piece off-white jersey designed by Miriam Melka, and it does have a touch of colour — on her, a felt applique in purple near the hem. This bride is having a small, simple synagogue wedding here, and then plans to wear the dress again at the reception which she and her families will give for them abroad following their marriage. The dress cost her IL350.

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Six month old infant responds normally to the sound of the bell in an evaluation at the Audiology Unit at Hadassah hospital.



Interaction between child and speech and hearing therapist, Elaine Karp. Here the child's response to sounds are encouraged and he learns to speak as clearly as possible.



Auditory training unit — used in evaluation and treatment of hearing problems. This unit or "Trainear" is used to amplify sound and to prepare a three-year-old child for a hearing aid. The Trainear here is used by speech and hearing therapist Joan Tetislanov at the Audiology department of Hadassah Hospital.

FROM SILENCE TO SOUND

"The truck goes." "The ball rolls." These are easy words and simple sentences — recognized and mastered by most children around the ages of 2½ to 3 years. Yet, for the child who suffers from a major hearing loss, to clearly hear, perceive, and verbally express basic concepts and sentence structures is truly remarkable, even at the age of 4 or 5.

How do children born deaf acquire language? Elaine Karp, at- tective and gifted speech and hearing therapist at Jerusalem Micha emphasizes an important premise upon which her work and the programme is based. "The children we work with have some hearing potential; even a child with a 95% hearing loss can be helped. The sounds that such a child hears are soft and distorted — even with a hearing aid. Our objective is to develop available hearing potential to the maximum so that suitable children can go on to regular, rather than special schools, and enjoy a reasonably normal life."

Photos and text by
Mike Goldberg

I observed the programme in action. Elaine vigorously and repeatedly responds to the sounds perceived and words spoken by the child in his or her individual therapy session. Her warm and lively approach serves as an excellent model of the manner in which parents, teachers and friends might best relate to and stimulate hard of hearing children.

Elaine, in Israel for two years, has a Master of Science degree in speech and hearing therapy. She has just returned to Boston, Massachusetts to take the place of an Emerson College faculty member gone on sabbatical. A new therapist has taken Elaine's place at the Micha centre.

Vera Peles, social worker at Micha, points out some of the complexities in working with the parents. "Parents of deaf children have a difficult time accepting the defect. They must learn to relate the child as a child and not as a deaf or defective person." It takes time for parents of a child having a defect to overcome their feelings of grief and anxiety, and to mobilize their resources to help the child towards optimal development.

Vera helps parents towards better understanding and greater effectiveness in individual sessions. The parents also support and educate each other in bi-weekly group meetings under the guidance of the social worker.

Diagnosis and treatment

How is deafness detected in an infant or small child, and how does he get to Micha? Often, a family member or teacher notices that a

particular child is not properly responding to sound or is unusually slow in learning to talk. Sometimes a toddler's babbling is not merely babytalk, but rather, distorted speech as a result of a hearing problem.

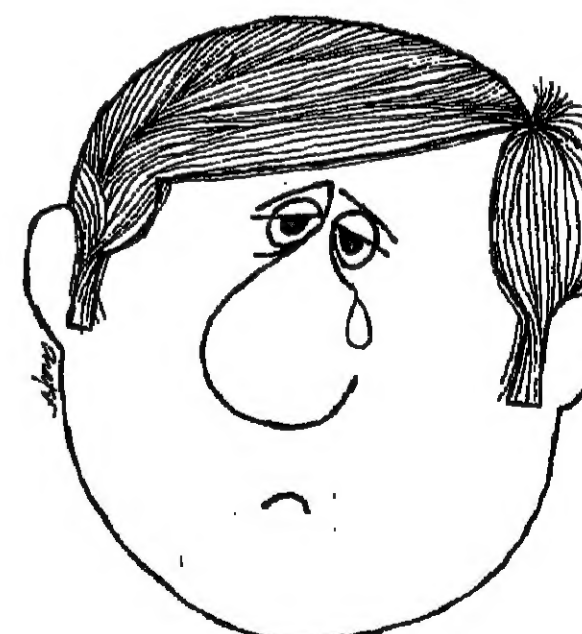
In recent years, hearing tests for all infants at 5 months are conducted at the Tipat Halav Baby Clinics. Infants and children in the Jerusalem area with suspicion of deafness are usually referred to the Audiology Unit at Hadassah Hospital for testing. The Audiology department at Hadassah was instrumental in the founding of the Jerusalem Micha.

The diagnostic phase here can include an audiogram, preparation for and fitting of hearing aid, and then referral to Micha. Children in the Micha programme return to Hadassah twice a year for audiological and medical (ear-nose-throat clinic) checkups. Responsibility for coordination between the hospital and Micha is handled by Miriam Doron,

social work consultant assigned to Micha through the Social Services Department of Hadassah Hospital.

Treatment at Micha can continue for some 2-3 years, and a child begins to "graduate" as he is able to participate in an integrated kindergarten. It was a pleasure to watch children with and without hearing aids in the varied kindergarten activities — playing together, reading, eating, romping and learning in their natural, child-like way.

Dr. Eliezer Peretz (Director, Department of Health Services — Jerusalem Municipality) is Chairman of the Micha Board of Directors. He and Malka Avidor, Secretary, must contend with the funding of a volunteer organization such as Micha, the limitations of space in a few basement rooms of the Katamon Centre for the Aged building and the need for more volunteers. Volunteers provide needed transportation services for Micha children, and two volunteers are providing tutoring help as well.

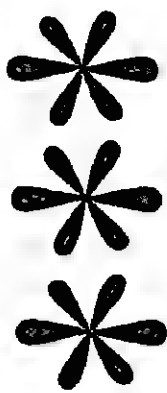


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Niba's newest shirts and shirt-waist sets will be in the shops early in the new season. Seen here first (left to right) is Lily Darulish's blouse in pure printed Banlon batiste. Next — Niba's new line of frocks — this one in pure Banlon comes under the tennie look (replacing the navy look of last year). Shirt on right is a Diolen-cotton combination. Both are designed by Gideon Oberson.



Middle-aged colours and shirts for now

By Catherine Rosenheimer

Jerusalem Post Fashion Reporter

TEL AVIV.

"MIDDLE-AGED colours" — beige, bottle green, maroon, steel blue and grey — these are the colours around which many manufacturers are basing their new export collections for Autumn-Winter '73-74. Niba, the shirt manufacturers, are no exception in this respect, as a New Year's Day visit to their factory revealed. Spirits were actually high at Niba on that particular day — final export figures for 1972 have just topped the million dollar mark for the first time, while a spacious new "Fifth Avenue" style showroom was added to the Tel Aviv premises.

The range of hundreds of different shirt styles is now far better presented, making the buyer's choice an easier one.

If the fashion colour schemes predicted for next Winter's collection are somewhat sombre, the ranges for immediate sale on the local market present a somewhat brighter picture — for Spring and Summer, clear bright yellows and emerald greens predominate. This Summer, the "tennis look" comes to replace the naval look of last year: a range of shirts, skirts and little dresses in white, banded with red and blue stripes.

Where shirt design is concerned, Niba concentrates on variations of

cut, constantly up-dated detailing in matters of oversteering, pockets, collar and cuff shapes, rather than sensational "gimmicks." Consultant designers such as the Italian Paolo Priscoll and Gideon Oberson have been working together with house designer Lilli Dervish on Niba ranges for some time now — and big improvements in cut and tailoring and a high standard of design have been apparent in recent collections as a result of this. Also on the high side are prices — mass-produced Niba shirts with a "designer" label are now selling for 11/10 upwards — well tailored, hand-embroidered shirts are available locally for less. Israel Baruch's explanation of price calculations:

and the dyeing and finishing of textiles, however, are still price controlled, which will hopefully have some influence in stabilizing ready-to-wear prices. Increases in this do "with some of your 1972 clothes."

"Constant research and experimentation in seemingly simple-looking new fabrics is an expensive process. 'Plain' shirts whose chic and appeal is based on tailoring and perfect detailing are also costly to produce. Take for example a style in Cotton-Diolen jersey where the main design feature is two breast pockets outlined with parallel lines of saddle-stitching for example. The pockets have to be individually and specially set onto a stiffened backing, stitching must be perfectly and precisely executed. All these are skilled processes — all reflected in prices."

Ready-to-wear fashions are not included in the Ministry of Commerce and Industry's recently published list of commodities still subject to price controls after January 1, 1973. Cotton yarns, acrylic fibres

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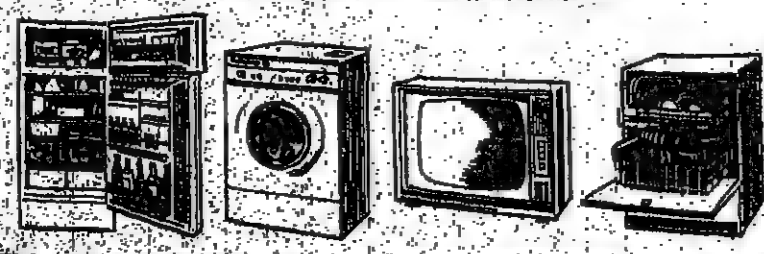
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GARDEN HINTS FOR January

House Plants

WINTER is the season to take special care of your house plants and to enjoy them. To grow them successfully it is necessary to understand their basic requirements and to know the specific method required for each kind of plant.

Some of them are desert plants, others tropical plants from the jungle. Many are simple garden plants brought inside to protect them from cold. All these species naturally require widely differing conditions, which one not always finds in our overheated, dry-aided and sometimes dark apartments.

Growth requirements

Light is essential. Indoor light may be direct sunlight, indirect bright light or indirect low light. Generally flowering plants need intense light. So African violets, begonias, gladioluses, chrysanthemum, cyclamen and different kinds of cacti and succulents should receive direct sunlight from a window during the winter months.



Pteris Longioolia



Pellaea Cardata

Plants grown mainly for their foliage, such as ivies, philodendrons, peperomias, rubber plants do well in indirect bright light. There is a third group which should be placed away from a window only for short periods, and be put in bright light for a few days. Aspidistra, dieffenbachia, sansevieria and different kinds of ferns belong to this group of plants.

Plants should also utilize artificial light. With especially planned lighting, it is possible to grow plants entirely with artificial light. Another important element in growing house plants is the temperature. Generally the temperatures of our heated apartments are too high for the home plants and especially for the flowering ones. Twenty degrees during the day is an optimum, but lower temperatures are preferable if you want their blossoms to last a longer time. Choose a cool location, take into consideration that the place next to the window is always cooler than inside the room, and at

the floor level the temperatures are always lower than at eye level. Plants need regular watering: they can be watered from the top or from the bottom. Most plants will do equally well with any of the two methods, but the important thing is the good drainage of the pot. Do not leave water in the saucer you put under the pots. Plants in containers without bottom holes must be watered very carefully. Excess water will collect at the base of the pot and quickly damage the plant.

Specific care

The African violet is a small, beautiful plant available throughout the year. There are single and

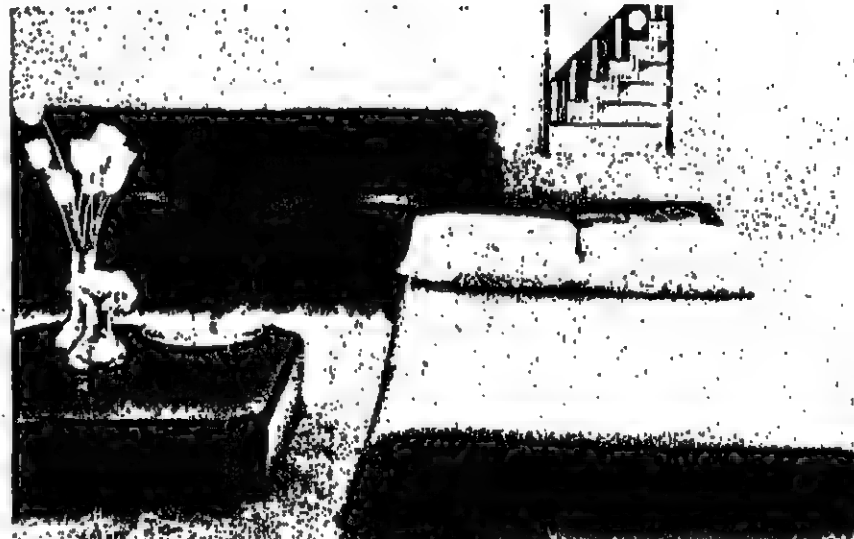
double-flowering plants in a large variety of colours: white, pink, blue, lavender and dark violet. Put the plants in a warm and lighted place. Direct sunlight is not needed, but humid atmosphere and a moist soil are best for flowering. It is better to leave the plants in the same small pot for many years and help them during the pre-blossom season with fertilizing irrigation once a week, using always water at the room temperature. African violets can be grown under artificial light: for instance under two fluorescent lamps of 40 watts each set at a distance of 40/50 cm. from the foliage. They should be exposed daily for at least 12 hours. Gloxinias, epiplas and begonias

also can be grown under the same artificial light. Dieffenbachia is one of the most beautiful house plants grown for its large variegated leaves. Cultivating it is quite simple: indirect sunlight, warm temperatures, low humidity. Allow the soil to dry moderately between waterings. Caution: Dieffenbachia sap is toxic to open cuts; be careful when removing yellow leaves or cutting the cane.

Shaded forests

Ferns are typical plants from the shaded forests from all over the world. The fern family is a very large family of non-flowering plants reproducing themselves from spores which appear under the leaves. They may be satisfactory house plants if you can offer them the conditions they find in their original environment. Indirect light and high humidity in warm temperatures, never letting the soil dry. For growing as pot plants we prefer species originating in the tropics, because these kinds are evergreen and do not need to rest in winter. The plants described here are a very small selection of the different kinds of the most easily available house plants. The choice is large. If you are interested in growing plants and keeping them in good condition year after year, you must decide just how much attention you can give them, and select those most likely to flourish in your own home.

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WOMEN LAUNCH DRIVE AGAINST AN UNFLATTERING TRANSLATION

By Macabee Dean

Jerusalem Post Reporter

THE director of Health Education in Kupat Holim, Mrs. Ada Kimhi, has called on the women of Israel to register loud and continuous protest against the Hebrew Language Academy for translating the word "climacteric" as "hut" in Hebrew.

"The word in Hebrew means 'worn-out,' a 'fading away,' 'a decline,' 'deterioration,' she said, 'and has little in common with the fact that one-third of a woman's life still lies ahead of her, and generally a most gracious and serene part of her life.'

Mrs. Kimhi, whose department is launching an educational campaign among Kupat Holim doctors to bring them up to date on how to treat women who apply to them during this period of their lives, said that she had written to the Academy protesting the translation. "I received a reply," she said at a press conference, "saying that the Academy had carefully weighed my protest and found that the term was suitable. But, she added, 'I found a pencilled note on the Academy letter from the secretary, a woman, who said that the seven members of the Academy who discussed the matter were all men. This explained everything.'

The purpose of the department's present educational campaign was to give doctors the necessary tools to 'dispel old wives' tales about this period in life, which affects both men and women, and which is known also in regard to women as the menopause due to the cessation of the menstruation period."

Dr. Zvi Strauss, of Kupat Holim's Fertility Clinic in Haifa, pointed out that only about 30 per cent of the women suffered any untoward effects during this period, which generally came around the age of 50. Men also suffered, he said, but the onset of their symptoms was gradual.

"But for both men and women this is an excellent time to have a general medical overhaul," he said, adding that modern hormonal treatment greatly helped that 20 per cent of the women who suffered.

He added that the educational programme aimed at teaching the doctors to instruct women applying to them to view the climacteric as entering a new period of their lives. "And this period is gradually growing longer. Today, the average woman who reaches 60 will live to be 75; soon she will live to be 80 and 85."

The department's educational programme consists of a series of slides and two booklets which serve as the basis for lectures.

THE Kupat Holim Central Committee last week approved a plan to invest IL100m. within the next four years in providing facilities for the aged suffering from chronic ailments. The plan, drawn up by Dr. Haim Doron, Deputy Director-General of Kupat Holim, was approved in its entirety. In the chair was Mr. Asher Yadin, the Director-General.

In the first stage, departments for the chronically ill will be opened in all of Kupat Holim's general hospitals. The first two in line are Soroka, in Beersheba, and Sharon, in Petah Tikva. They will be followed by Afula, Bellinson, Meir, Kaplan and Carmel (in Haifa). Each one of these departments, in addition to providing beds for the patients, will also have two sub-divisions. The first will deal with "day patients," i.e., patients who will receive treatment in the hospital during the day, but will return home to sleep; the second will consist of sending medical personnel to treat the patients at home.

This will help relieve the pressure on the existing hospital departments. For example, more than half of the beds in the Internal Medical Department at Bellinson and 60 per cent of the beds in Urological Departments are occupied by geriatric patients.

Moreover, each hospital will establish in its out-patient clinics a special division which will concentrate on dealing with the problem of geriatric patients before they deteriorate.

Two new geriatric hospitals will be built, one in the north and one in the greater Tel Aviv area. No specific sites were mentioned.

At present, Kupat Holim has two geriatric hospitals, Beit Rivka, in Petah Tikva, with 180 beds, and Herzfeld in Gedera, with 240 beds. By 1977, when the four-year plan is finished, Kupat Holim will have 1,137 beds for geriatric patients, including those in the general hospitals, and the two new hospitals.

The sick fund also plans to set up a community centre for the rehabilitation of geriatric patients in Jerusalem.

In all, the four-year plan calls for the employing of 80 new doctors, 440 new nurses, 65 physiotherapists and 85 occupational therapists.

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A good—and varied—week

I WAS shaken and bored and delighted, and I laughed myself silly, all in the course of the one week in which the old year was ended and the new one was ushered in. I suffered for nearly four hours at the stark despair of O'Neill; enjoyed the baroque, sophisticated Alfreda Eliraz; Purimspiel; enjoyed seeing my old favourite Szymon Dzigian in a new role which left him the same Dzigian.

The Iocman Cometh is a clumsy, over-long, often tedious, great work of the theatre. O'Neill, by far the greatest American dramatist and one of the greats of world theatre, was a poor writer in terms of craftsmanship. Writing with his guts spilling out the raw stuff of life, he never bothered to express his passion, his profound despair, over human existence in any semblance of fine form or clear, luminous phrases. O'Neill's plays are journeys through hell, and a very personal, private hell, and we become, often reluctantly, his companions on those journeys.

The impact of "The Iocman Cometh" is amazing when we consider that the characters and the action are so far removed from ordinary human existence as to be almost escapist. People, as Chekhov once wrote, work all day, come home, eat cabbage soup, quarrel with their wives, and go to bed; they don't live in floghouses and spend their days and nights drinking rotgut. Most of us not only live lives utterly remote from those of O'Neill's characters, but never even meet people like them.

What still ties the characters in the play to life, in the minimal

THE IOCMAN COMETH by Eugene O'Neill, translated by Rivka Meshulam, at the Haifa Municipal Theatre, directed by Nola Chilton, sets by Eli Sinal, costumes by Ruth Dax, lighting by Yehiel Orgal.

THE PERSIAN PROTOCOLS by Israel Eliraz and Michael Alfrede, at the Jerusalem Khan, Directed by Michael Alfrede, music by Yossi Peretz.

Mar Halm, costumes by Daniel Weinberger, masks and props by Barbara and Reuven Hanna, lighting by Ben Zion Munitz.

THE MARRIAGE CONTRACT by Szymon Dzigian, at the Ohel Shem Hall, Tel Aviv. Translated into Yiddish by Noah Green, directed by Szymon Dzigian, set by Richard Peretz.

sense of the word, is their illusions. Capt. Cecil Lewis was one day return to England to resume the existence befitting an officer and a gentleman; all he needs is enough money to buy a ticket (first class) to take him back home. Willie needs only to get his good suit out of lock to be able to go and see the State Attorney, an old friend of his father, and get a job. Joe, the black man who considers himself white, will any day now open a high-class gambling club.

Only exception

Larry Slade, the former anarchist, is the sole exception: he has retired from life to retreat to permanent drunkenness as a substitute for outright suicide.

This is why Larry is the only one to resist Hicky, the hypochondriac salesman, once a member of the club, who has been out into the world and now returned to exhort them with evangelical zeal to follow his example. Larry knows what we in the audience know: that forcing those wrecks to act, and thus expose their impotence, would be the cruelest service one could render

reaches the important point, one no longer cares.

HOWEVER, it is only a foolish spectator who looks for perfection in the theatre, or anywhere else. The Persian Protocols, at the Jerusalem Khan, comes close to it: a great theatrical idea which has been happily realized. The show is a delight from beginning to end, even though there are moments when it sags slightly. It is filled with humour and visual invention, and performed by an excellent cast welded into a smoothly working ensemble.

The show is a stage essay on the Book of Esther, better known as the Megilla. The sages of the Sanhedrin who included the Megilla in the canon of the Bible must have known what they were doing; but no one else seems to understand why the little tale about a stupid king, a villainous vizier, a smart Jew and his pretty niece — a piece of rank fiction according to most scholars, devoid of any holiness (the name of God is not mentioned even once) — should have been given such exalted status. People have always treated the Megilla with a marked lack of reverence, interrupting its reading in the synagogue with rattles whenever the name of Haman is mentioned, and invented the Purimspiel to add to the gaiety of the festival. On the other hand the scholars and holy men had to make efforts to justify the Megilla's status by erecting a huge edifice of commentary and allegory, including a four-volume tractate in the Talmud.

They, however, all fall for his blandishments, and come back chastened.

Played against the finely detailed, authentic set of Eli Sinal, the Haifa Theatre's "The Iocman Cometh" under Nola Chilton's knowledgeable direction, is an ambitious, partially successful enterprise. The show keeps moving despite the static, heavy quality of the text. We see on the stage characters who hold our interest with their individual traits, such as the former law student in the throes of delirium tremens and the clownish captain, both very well played by Yossi Yablonsky and Ilan Dar respectively. Zelman Leviush delivers what is probably the best performance of the evening with his restrained, utterly sincere portrayal of Larry, a dignified man among pathetic clowns; his scenes with Dom, the guilt-ridden stool-pigeon, played with remarkable naturalness by Rami Kol, are among the best in the show. The weakest link is Hicky, played by Itzko Rahamimov with supercharged nervous energy; what is meant to be the play's climactic scene — his confession — is over-long and tedious, so that by the time he



THEATRE
Mendel Kohnsky

while the kabbalists searched for and found in it a treasure of occult meanings.

Michael Alfrede and Israel Eliraz have built a show based on both traditions. Thus we have in the first part a great deal of irreverent fun, while in the second things become as serious that even the word of God on high is heard. I preferred the first with its spoofs of contemporary show business, but found the dramatic effects in the second part impressive.

The cast — Saffie Rivlin, Shabtai Konoriy, Zviya Halpern, Rachel Shor and Sasson Gabai, — is faultless. The music, composed by Yossi Mar-Halm and executed by Naomi Lev, and the lighting by Ben Zion Munitz, add up to a most rewarding evening at the theatre.

THE Marriage Contract, with Szymon Dzigian in the leading role, is also a most rewarding evening at the theatre, though of an entirely different kind. The crowd who filled the Ohel Shem Hall on New Year's Eve, most of them dressed in the kind of finery which indicated that they had big plans for after the show, could have had little energy left after having laughed themselves helpless watching Dzigian being Dzigian for about two-and-a-half hours. This comedy is a new departure in the long career of the Yiddish comedian: it is his first appearance in a straight play and not as the star of a revue delivering the famous monologues which he usually writes himself. Playing a role in a play, however, does not much affect the style of an irrepresible performer who would surely do what he has been doing all his life on the stage even if he were to play King Lear.

Kishon play

The "Marriage Contract" Ha-katuba in the original Hebrew (Die Katuba in Yiddish), is, of course, the famous Kishon play which in 1960 broke every box office record when performed by the Ohel, saving the moribund theatre (temporarily) from liquidation. The insubstantial, creaky plot concerns a mismatched marriage contract, without which the legitimacy of a young girl is in question, to the danger of her impending marriage to a priggish yekke with a domineering miff.

But the appeal of the comedy lies in the character of Elimelech Berezowsky, a plumber, who rules with an iron hand a household consisting of a long-suffering wife and a pretty daughter; raises hell when there is no siphon of soda water on the dinner table, so that he cannot drink his accustomed spirits; bores everybody with his stories of how he made a fool of a qualified engineer; makes a big fuss every time he thinks he is going to have a cold; does on his daughter; and altogether behaves like an ordinary, obnoxious, lovable character.

In his present incarnation, Berezowsky is completely Dzigianized, the show is one long monologue by the star, with the rest of the cast reduced to merely feeding him lines. Five strong, they have very little to do, and, frankly, that is just as well. The audience comes to see Dzigian and Dzigian is what they get.

Alfredo Antonini has conducted all the CBS radio and TV programmes celebrating the Jewish High Holy days and has given first performances of many works by leading Jewish American composers.

SIMHA AROM'S MUSICAL SAFARI

BECAUSE a Jewish boy took it into his head to learn to play the violin and was wounded in the Negev fighting in 1948, the world now knows a great deal about the music and customs of the people of Central Africa and is learning more fascinating hitherto completely unknown facts every day. Simha Arom is at present on yet another safari in search of material and is going to Paris next month to receive a Sorbonne doctorate for his work on African music.

Simha came to Eretz Israel in 1944 as a Youth Aliya ward, having evaded the Nazis in Germany and France and reached Spain over the Pyrenees. In due course he joined the Golan Brigade and attracted a bullet which incapacitated his right hand. For rehabilitation, the Army sent him to the Jerusalem Academy of Music, where he took up the study of the French Horn, the only instrument not requiring an active right hand. Later he went to Paris for further studies, won competitions, and played in professional orchestras.

When he returned to Israel he joined the Kol Yisrael orchestra; but too restless to stay in one place for long, he quit his job and went to the Central African Republic as a one-man musical technical assistance team. The President of the Republic had admired our youth bands during his visit to Israel, and invited Simha to organize them in his country.

As teacher of Horn to the Jerusalem Youth Band, Simha felt himself fully qualified for this new job; but he quickly discovered that transplanting European traditions slavishly would not work. Being an adventurer's heart and having an adventurer's knack of improvising and of adapting to any situation, he got about "trumpets," drums and flutes and started to let the kids "Orsay" to hear some of the

ing their folksongs, concentrating on presentation, without trying to "improve" the songs.

Then the bush called him, and he went to seek out the tribes living far away from any contact with the western world. Collecting items of interest, tapping old songs, hunting cattle, customs — anything and everything — he founded the Boganda Museum of Folklore and Traditional Art in Bangui, an ethnological and ethno-musicological institution unique in the whole of Central Africa.

After four years in Africa, he moved to Paris where he is regarded as the specialist in his line, working for the Ministry of Education and Culture as senior research worker. He has developed an original system of graphs for any kind of tune which makes analysis and systematization seem easy and surprisingly simple, and does a vast amount of writing, and lecturing. He always evokes tremendous interest at international congresses.

He has learned enough of the main languages of Central Africa for the tribes to lose their shyness and suspicion and introduce him to cultures which no white man has ever experienced before. He has found instruments never before known to exist, music of long-held theories. He has recorded the calls of hunters closing in on their prey which do not rely on their stereo effects; duets by two young girls, for which he hid in the jungle for a week; orchestras of wooden trumpets of different sizes with fascinating "scores" — he records everything and then notes it down in his Paris studio.

There are no intonation problems as all times are in modal or pentatonic, based on a basic four beats, but often



Music
Yohanan Boehm

tapes and enjoy his explanations and his gleeful description of his African adventures. At 42, he has still the disarming impetuosity of a very young man, and it is difficult to connect him with serious research and scientific achievements.

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Dressed for London

SITTING, sweltering, in the noon-time of a shavrut in the terminal in Tel Aviv, muffled in two sweaters, a woolen cape and fleece lined boots, I feel slightly less idiotic because of the presence next to me of another passenger with rivulets of perspiration descending from under her fur hat making channels in her make-up. We conform to each other that December in London is to be taken seriously, and ignore the curious glances of the shirtless passers-by and the young mothers in their cottons pushing their lightly clad infants.

On the bus, I am assailed as usual by a vague but urgent premonition of disaster. As this occurs whether my journey is thirty kilometres or thirty thousand, there has been time for me to get used to it and discount it. But this would take a stronger character than mine. The kind that wouldn't have those feelings in the first place having organized matters so that there was no reason for them.

Being carried rapidly towards the airport, I sit and worry about acts of omission, convinced that there is something important that I have not packed, some essential ticket that I have left behind, some vital instruction not given, indispensable advice missed out — I am unable to dismiss these haunting suspicions.

as fanzies because they have so often turned out to be valid. Before we reach Lod I have worked out an elaborate rescue mission involving a message to my daughter in school, a house search, taxis or friends with cars and free time and a triumphant dash onto the tarmac as the plane loads up. However, as I arrive in the waiting lounge without having found any justification for all this frenzy, I refrain from setting it into motion.

Having, in spite of all premonitions of evil, produced all the required bits of paper to the relevant authorities, I feel free to sit down and worry about the actual flight, which proves to be smooth and uneventful to the point of stupefaction. Asked if I would prefer it to be exciting and memorable, I am emphatic in denial. Nevertheless, flying time plus delays due to technical faults plus hanging-around-for-luggage-buses adds up to a very long day of which the parts seem greater than the whole.

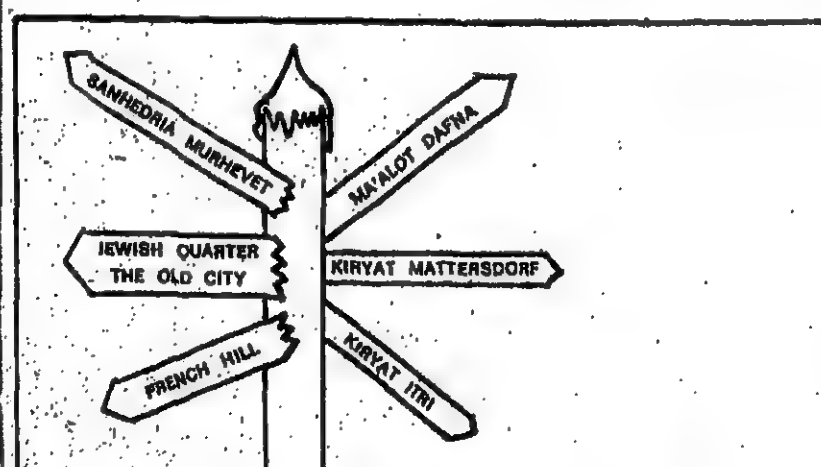
Even hotter

Inside the aircraft the temperature is even hotter than the streets we have left behind us. I remove a few outer garments and my bus neighbour takes off her fur hat and goes to repair her face. All round us people are disposing of leather jackets, heavy overcoats, umbrellas and scarves. My neighbour and I exchange knowing glances as a few random youngsters edge past us still in ragged jeans, sandals and cotton tops. They'll be sorry, we silently agree, when the joy blasts of the British midwinter hit them.

However, when we touch down at Heathrow and brace ourselves for the aching, unforgettable cold, the summery clad travellers jump down and stride off to the customs shed without any sign of discomfort. The weather is damp, foggy, misty and slippery, but it is by no means cold.

Prejudiced as I am, I have to admit that with a temperature of 16 centigrade the evening temperature of Netherly's, the quilted jacket and tweed waistcoat are somewhat of an embarrassment, look at my former companion today

ing beside me carrying her Persian lamb coat. From under her fur hat perspiration is making channels in her face powder...



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Preservation of the past, and plenty of innovation, were found on the New York dance scene by JOAN CASS.

NEW York is not only the busiest dance centre in the world; it has been for 15 years the source of most of what is happening everywhere else. Israel is not unique in having its companies' repertoires created largely by New Yorkers like Martha Graham, Jerome Robbins, Norman Walker, Glen Tetley, John Butler, William Lougher and Paul Sanudo, who commute on the international jetliners. And those Israeli residents who do their share are usually, like Miral Sharon, Oshra Ronnen and Linda Rabin, New York-trained and influenced.

ter Martins do dance, their gestures are clear and simple, and trail off unpretentiously, to allow the musicians the last statement. Jerome Robbins' "Scherzo Fantastique" features four men and a girl lying about the stage in different, flashy combinations. Men ballet dancers in New York are no longer the fragile, ineffectual and not too precise performers they were ten years ago. Now they have a Nureyev-type lushness, and often impressive technical strength.

Limon's work lives

The current dance scene resembles the world of fashion: you are likely to see almost any style. The wild desire to be different is less in evidence than the "do your own thing" syndrome. On the New York City Ballet stage, "Swan Lake" shares a programme with Jerome Robbins' brilliant far-out "Watermill", and in the audience a young man with long, blond curls, wearing a brown denim jumpsuit, sits next to a lady in a chiffon pants suit. Performers easily handle a wide variety of styles and techniques, while audiences generally accept whatever is set before them, with nonchalant savoir-faire.

For those whose taste is 19th-century ballet, "Swan Lake" is still the biggest box office draw in dance. The New York City Ballet does a chic version of Act II, whose changes don't strike me as improvements. The American Ballet Theatre presents excellent full-length productions of "Swan Lake," "Les Sylphides," "Giselle," "Coppelia" and "Petrouchka."

Their public expresses its interest in time-honoured classics — par-tisan groups vociferously in favour of one ballerina or another. As Carla Fracci and Natalia Makarova alternated in "Giselle" and "Coppelia," their respective fans clapped, booed, or plastered the lobby with posters.

Modern ballet

Modern ballet assumes many postures. There are revivals of classics: by the American Ballet Theatre, Antony Tudor's dramatic character study "Pillar of Fire" (1942); by the Joffrey Ballet, Kurt Joss sardonic "Green Table" with its grim counterpart of battle, death and diplomatic double-talk at the conference table; by the New York City Ballet, Jerome Robbins' anti-feminist "The Cage" (1951). More recent works continue to stretch the ballet vocabulary with quotations from other idioms: Balanchine's "Bugaku" takes off from Oriental gesture and Robbins' "Dances at a Gathering" contains Polish folk references.

Every phase and period of modern dance is still represented, from "Interpretive" Isadora Duncan-style recitals to Martha Graham's psychodrama. Charles Weidman dances regularly; Doris Humphrey's compositions are performed by Juilliard students. Merce Cunningham, Anna Sokolow, Paul Taylor, Pearl Lang, Alvin Nikolais, Alvin Ailey and dozens of others direct their own repertory companies.

SO much for the preservation of the past. What new things are being done? In ballet, the highlight of the past year was a New York City Ballet Stravinsky Festival (31 ballets in one June week — 21 of these premieres!). I saw four of these during my recent visit. Balanchine's "Duo Concertant" is a charming interplay between two musicians and two dancers. Violinist Lamar Alston and pianist Gordon Boelzner are literally highlighted as they play long passages "uninterrupted" by movement. When Kay Mazzo and Pe-

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dancing
their own thing

Yvonne Rainer brings naturalistic movement to modern dance.

Guardia Terrace," went on for 200 hours at last summer's Arts Festival in Iran.

The father of avant-garde dance, Merce Cunningham, continues to turn out activity pieces. In his new "TV Korun," three men holding cameras aim them at the dancers, first from the right side of the stage; then the back; then the left; then the front. Meanwhile, the dancers go through informal sequences of lunging, balancing movements, alternating with jumps and leaps. At times they have the task of putting on, taking off, or passing around a wide belt.

Paul Taylor's "So Long Eden" has Adam and Eve and Jake romping in cheerful bucolic awkwardness, tossing a red ball apple around.

Independent efforts

Scores of choreographers, off on their own from "parent" companies, try to fashion small riches for their inventions. Phyllis Lamhut (formerly with Alvin Nikolais) moves archly to a banal dialogue. Jeff Duncan (from Anna Sokolow) blends falls and rebounds and sudden stops. Albert Reid (of Merce Cunningham's company) makes a dance for couples to Mozart, in semi-ballet manner, neither mocking nor serious — just movement.

And in addition, there are always visiting troupes from abroad — like Israel's BatSheva Dance

Company, in New York through December.

IT all seems to add up to a rich scene — metaphorically in artistic competence, and literally in the price of tickets (\$9.00 not uncommon for a seat), and the subsidies from government and private foundations. American Ballet Theatre alone received \$1,753,000.00 for 1972-73, from Ford, Rockefeller, National Endowment of the Arts and the New York State Arts Council.

But each concert, each premiere, left me with an increasingly uneasy feeling. I enjoyed the virtuosity, the ingenuity. But something was nagging at me. What was wrong?

Only after I returned to Jerusalem did I sort out my impressions, to conclude: the American dance world is totally detached from society; it exists in an insulated state bordering on the autistic. Dance theatre is, after all, primarily an art of behavior. Even if the choreographer's intention is to show pure design in space or to make music visible, he does so through the medium of people. And the audience acquires a basic imagery from the people on stage — how they move, how they relate to each other, what they faces express. Most of the dancers I saw seemed to move in their own private realm, isolated from the audience, withdrawn

from each other, even cut off from their own inner drives and feelings. What is this if not schizophrenic behaviour?

Occasionally at the ballet, where entertainment has usually been a prime value, there is a recognition that the audience exists — and a desire to please that audience. Also, some dancers are simply too fully alive to retreat into this fashionable apathy.

But ironically, among the modern dancers, whose art began as a search for expressive significance in reaction against the empty sterility of balletic entertainments, there is now mostly just motion motion divorced from communication, deliberately set to gibberish words, to non-sensitizing music.

The uncanny is heightened as the viewer walks out of the theatre onto the grubby, menacing streets of New York — whether in the decaying area of the Brooklyn Academy of Music, or the quiet, locked-door, residential neighbourhood of the Bank Street art studios; or the prestigious Lincoln Centre, where performances now begin at 7:30 to send every home safe before 10 o'clock.

Disengagement

There is no connection at all between the imagery of the dance and the world "outside." I am not looking for a return to the socially conscious dances of the 1930s, so unforgettably satirized by Fanny Brice leaping urgently across the stage in a long, drab woollen jersey, crying "Rewolt!" But I find unacceptable this disengagement from humanity, in the narrow focus of non-subject-matter, and even more in the physical and emotional attitudes of the performers.

Perhaps this is a legitimate reaction by American artists to the schisms of their violent society. Insulation may be necessary for their survival. It is a question for us in Israel, however, as to whether this imagery is genuinely ours also. When we siphon off a measure of American artistic originality we get with it the fallout from their sick disenchantments.

Artistic imagery not only reflects the feelings of a society; it also helps to condition and shape that society. Our dancers ought to consider whether it is in their best interest to continue to import these visions.



Murray Louis favours exotic costumes and strange formations.



Drawing (detail) by Yair Garbuz (Helena Rubinstein Pavilion, Tel Aviv).

Garbuz and Alima: contemporary contrasts

by Gil Goldfine

TO exhibit the work of Yair Garbuz and Alima as a two man show (Helena Rubinstein Pavilion, Museum Tel Aviv) was a wise choice. Besides pronounced personal stylistic and philosophic differences that complement each other in their natural contrasts, we are presented here with two divergent trends in contemporary painting.

Born in Israel (1945), Yair Garbuz has much to say about our social condition and states it emphatically in large, descriptively epic paintings. Packed with a multitude of grotesque emotional images and personal references, his paintings are as literal as they are visual and to be fully enjoyed the narration must be "read" not just looked at. Combining abstract elements with the figurative in a constant stream of consciousness, creative combinations of techniques are utilized to create a "tapestry" rich in surface texture and design. Compositionally, the artist rarely places importance on one central theme but through a developed pictorial syntax exposes a generalized underworld of eroticism, monstrosity and social decay. His observations are sharpened by an expressive use of physical paint, usually in fleshy tones of pink, mauve, and pale umbra and a nervous automatic line that is not always descriptive but sometimes used abstractly to increase pictorial clarity. Within this richness, however, positive-negative photographic collage is overtly stylized and exaggerated to the point of confusion. Another difficulty lies in the repetitions, almost diagrammatic scenes in painting after painting, possibly used as a method of driving his message home. The drawings are freed from this problem by a more coincidental approach and the use of white areas as a breathing space in the field of busy line and colour.

Within the scope of these visual trips Garbuz has borrowed images and style from Lichtenstein, Klee, Rivers and Dubuffet among others, but ably channels and recycles their influences into his own imaginative (largely sexual) iconography.

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Still screen print by Alima (Helena Rubinstein Pavilion, Tel Aviv).



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an air of uncompromising finality. Paintings and serigraphs, all "hard-edged" abstractions, are composed of a number of large, exactly defined, irregular, polygonal shapes with smaller, secondary areas in a supporting role. Some canvases incorporate fuzzy cloud-like shapes or amorphous masses of black line; the former float on and across the picture plane, the latter presenting a tactile alternative to the other areas of strong boundaries. Colour is pure and primary, with preference given to cadmium reds, ultra blues and greens with little variation in value, creating a frontality that is stable and unvarying. White canvas separates the chromatic shapes, establishing a deep-space void onto which the colours are suspended. By suspension is reinforced by consistently placing one edge against the next. Also, tying the shapes to the edges of the canvas keeps the composition firm and prevents special and surface movement. Alima, by the way, is one of the few artists here employing turpentine-based acrylics.

Despite deep, rich tones a characteristic lightness is achieved. By not confining the shapes to rigid geometrics, but allowing for an occasional jagged or fluid edge, a rhythmic animation develops. The movement does not reach a peak of plasticity but remains two dimensional. Like the soft flutter of a flag. What seems problematic in Alima's paintings is that little attention has been given to the necessary tensions that are an integral part of her given formula. Except for an occasional attempt, it is as if the artist would be fully for her not to attack it immediately. This added dimension would only serve to enhance the visual dignity she has already achieved.

TEL AVIV MUSEUM — Main building: Permanent exhibition of Israeli painting and sculpture, the largest and most comprehensive in the country. Contemporary Swiss painting. "Art and Science" — a more condensed version of the permanent semi-permanent exhibition. Alima paintings, drawings and prints and Yair Garbuz, paintings and drawings. "The Museum of the Future" — a more condensed version of the permanent semi-permanent exhibition. Alima paintings, drawings and prints and Yair Garbuz, paintings and drawings. "The Museum of the Future" — a more condensed version of the permanent semi-permanent exhibition. Alima paintings, drawings and prints and Yair Garbuz, paintings and drawings.

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The Old City's murals

by Meir Ronnen

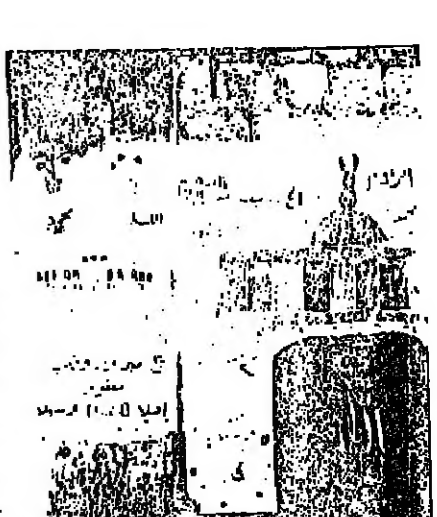
MOSLEM wall paintings from the Old City of Jerusalem, have been beautifully photographed by Leonardo Bezzola, a Swiss photographer; the colour prints go on show this Tuesday at the Israel Museum. These colour photographs are of such extraordinary quality that they are actually more attractive than the "murals" themselves, naive, often charming little works painted around the entrances to any modest stone dwellings in the Moslem Quarter.

These folk paintings appear to be the work of itinerant house-painters hired to whitewash the dwelling of a person, usually the head of the family, who has made the Haj to Mecca, in festive anticipation and public announcement of his imminent return. After the pilgrim's family has had the dwelling painted, the exterior wall framing the main entrance is whitewashed in white, ochre or blue and this area covered with popular religious motifs. Always depicted is a formalization of the Dome of the Rock, which seems to signify "home" while the Black Stone of Mecca is a secondary motif, if not entirely absent. The other motifs are the khamsa — the hand of the daughter of the Prophet — and

the "eye," both being protection against the evil eye. To these are added invocations to the Prophet and Allah as well as the name of the returning Hajj. All this is garnished with floral motifs expressing the joy of the occasion — some of them even in pot-planters — as well as a broad stipple of decorative dots. The stone itself provides an interesting surface texture.

While all these folk painters stick to much the same content, their work and even styles are very varied: some are "expressionists," doing very free, bold renderings using warm browns and ochres on a blue background, while others produce precise and symmetrical compositions reminiscent of local folk embroidery (which by the way reached a remarkably high artistic standard in the earlier part of this century). In other cases the motifs are spread around on a stippled ground, much like a rug. Most of the paintings are charming but in some cases, the drawing is coarse and inept.

We all owe a debt of thanks to this fine photographer for making us take a closer and more rewarding look at something many of us have come to take for granted over the years. Incidentally, I was once told that similar decorations to



Moslem wall painting in the Old City of Jerusalem, photographed by Leonardo Bezzola.

ward off the "evil eye" were painted over dwellings and shops in the Old City from which Jews had been evicted in 1948, or where, in earlier times, a Moslem had acquired a Jewish shop; but I have never been able to check this theory.

An article on these murals by orientalist Dr. Miriam Rosen-Ayalon, accompanied by four of Bezzola's photographs reproduced in full colour, appears in the current issue of Ariel (a quarterly review of the arts in Israel, now edited by T. Carrin).

GALLERY GUIDE

JERUSALEM

THE ISRAELI MUSEUM — Documents from Biblical, Mahabala and Talmudic times. Muslim wall paintings in the Museum Library. "The Museum of the Future" — a more condensed version of the permanent semi-permanent exhibition. Alima paintings, drawings and prints and Yair Garbuz, paintings and drawings. "The Museum of the Future" — a more condensed version of the permanent semi-permanent exhibition. Alima paintings, drawings and prints and Yair Garbuz, paintings and drawings.

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and reflections of paintings done as a child. Paintings of non-formal geometries in monochromatic grey and blue with surface lines and textures are shown by JOSEPH ESHER, ZAHAVI HILLER, and others, and scribbles on large panels in the style of Louis, GIDEON OCHTAN, trained in the Bauhaus school, and conceptualizations and expositions. His work is the most advanced in the show, and difficult as some of his promises might be to accept, one must admire his planning, presentation and precision. The artist's notes are three groups of rectangular tiles, each in a more advanced state of rust in canvas, the artist has added the element of time to his spatial arrangement. (Yodfat Gallery, 100 Dizengoff Street), 10-11 a.m.

ESHER'S serigraphs are a kind of illustration to his paintings, that defy the viewer to find a horizon line, and a horizon line. Solid geometric bars are bent, angled and interwoven to create visual puzzles, their borders by circular shapes encased and surrounded by amorphous, cellular forms. (Hakman Gallery, 5 Hehala St.), 10-11 a.m.

AVRAHAM MANIHI — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m. JAN TOM VAN DIEN HUGEN — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m.

AVRAHAM MANIHI — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m. JAN TOM VAN DIEN HUGEN — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m.

AVRAHAM MANIHI — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m. JAN TOM VAN DIEN HUGEN — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m.

AVRAHAM MANIHI — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m. JAN TOM VAN DIEN HUGEN — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m.

AVRAHAM MANIHI — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m. JAN TOM VAN DIEN HUGEN — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m.

ing Gurwitsch, Litvinofsky and Mano Kala. (Gallery Israel, 21 Israela St.) 10-11 a.m. DANIEL ELIEL — Photographs (Heli Sokolov, 4 Kaplan), 10-11 a.m. ZAHAVI HILLER — Oils, gouaches and etchings. (Heli Sokolov, 4 Kaplan), 10-11 a.m.

VERA WEINER — Drawings by member of Kibbutz Be'erot. (Kibbutz Be'erot Gallery, 13 Leonardo St.) 10-11 a.m. ARNOLD ZEN — Interesting charcoal drawings. (Malam Gallery), 10-11 a.m. TOMER Environmental art (Malam Gallery), 10-11 a.m.

AVRAHAM MANIHI — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m. JAN TOM VAN DIEN HUGEN — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m.

AVRAHAM MANIHI — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m. JAN TOM VAN DIEN HUGEN — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m.

AVRAHAM MANIHI — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m. JAN TOM VAN DIEN HUGEN — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m.

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AVRAHAM MANIHI — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m. JAN TOM VAN DIEN HUGEN — Shows a number of his paintings, mostly in monochromatic style. (Lim Gallery, 170 Ben Yehuda St.) 10-11 a.m.

مركز الفن

WHAT'S ON

Plant a Tree in Israel
With your Own Hands!
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and reservations please call: Visitors Department, Koren Kayemet Le-Israel (Jewish National Fund), in Jerusalem - Rehov George, corner Rehov Eliazar Ha-Kohen, Tel. 25251, in Tel Aviv - 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 25115.

ALL WEEK IN JERUSALEM
Israel Museum: Sun., Mon., Wed., Thurs., 10 a.m.-5 p.m.; Tues. (Hannukkah) 10 a.m.-10 p.m.; Rockefeller Museum 10 a.m.-5 p.m. Fri., Sat., 10 a.m.-2 p.m.
Exhibitions:
From Landscape to Abstraction and from Abstraction to Nature (Sperius Hall)
Prinz Bernheimer - Drawings and Watercolor (Cohen Hall)
Tomb Offerings from Grotto - Special Exhibition (Rockefeller)
Pupa making (Youth Wing)
Puppets (Youth Wing)
Inscriptions Reveal (Goldman-Schwartz Hall)
Mural Wall Paintings in the Old City of Jerusalem (Library Hall)
Conducted Tours:
Hannukkah Tours - by appointment only Tel. 25251
1. Tour of Hannukkah Projects in Jerusalem, 9.30 a.m. Straus Health Centre, 24 Rehov Strassler, 123.40 or 51 towards transportation and refreshments.
2. Medical Centre Only, includes visit to Chagall windows, exclusive Audi-Visual Presentation of the Hannukkah Story at 9.30 a.m., 11 a.m., 12.30 p.m. and 3 p.m. Kennedy Tourist and Information Centre Medical Centre. No charge. Bus 19 and 27.
Hays Yona Jerusalem - (Kiryat Noari) Hays Yona - Daily tours (except Shabbat) Tel. 25251
Hebrew University, conducted tours in English, workshops at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus and at 9.30 a.m. from the Truman Research Institute at the Mount Scopus Campus.
Tourists and visitors come and see the General Israel Orphan's Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe, Tel. 25251.
New Israel Films:
Latest Israel films screened weekdays at 12 noon at 36-mm Hayezed Hall, Jewish Agency Building, Jerusalem. Admission free.
Jerusalem Biblical Zep. Schneller Wood, Rehovot, Tel. 25251, 7.30 a.m.-9.30 p.m.

TEL AVIV
Tel Aviv Museum, Shalom Shaul Hamaelch, Exhibitions: Contemporary Jewish Art (Zacks Hall), Old photographs (Graphics Hall), Other displays: The Museum Collections: Israeli Painting and Sculpture (Kierulff Hall), From Impressionism to Abstraction Art (Jaglom Hall and Hall No. 3), Kinetic Art (Hall No. 1), Hays: Sun., Mon., Wed., Thurs., 10 a.m.-1 p.m.; 4 p.m.-7 p.m.; Tues. 10 a.m.-1 p.m.; 4 p.m.-7 p.m.; Fri. 10 a.m.-5 p.m.; Sat. 10 a.m.-5 p.m. Free guided tours in English at 11.30 a.m. Helena Rubinstein Pavilion, 8 Rehov Tarnat. Exhibitions: Alice Fair Garbus - paintings, drawings.
Museum Ha'aretz, Ramat Aviv, (1) Glass Museum: (2) Kadman Museum; (3) Ceramic Museum; (4) Museum of Ethnography and Folklore; (5) Museum of Science and Technology; (6) Tel. 25251, 10 a.m.-5 p.m. Sun., Mon., Tues., 10 a.m.-5 p.m.; Wed., Thurs., 10 a.m.-5 p.m.; Fri., 10 a.m.-5 p.m.; Sat., 10 a.m.-5 p.m. Free guided tours in English at 11.30 a.m. Helena Rubinstein Pavilion, 8 Rehov Tarnat. Exhibitions: Alice Fair Garbus - paintings, drawings.

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Wise Club, 116 Rehov Yarkon, Tel. 222939, 8 a.m.-2 p.m.
Women's League for Israel, 37 King George, Tel Aviv. Conducted tours of the House, please call: Tel Aviv - Tel. 218189, Jerusalem - Tel. 25251, Netanya - Tel. 25251, Haifa - Tel. 25251.
BEHOVOT
Welsman Institute of Science, conducted tours, Sun. to Thurs., 11 a.m. and 2.30 p.m.; Fri. 10.30 a.m. only; starting from the lobby of the Charles Glore International House.
SATURDAY
Organ Music by Philip Rogov every Saturday at 11.30 a.m. Y.M.C.A. Auditorium Public Welcome.
Netava Malka, 8.30 p.m. at Hachal Shalom, 58 Rehov King George.

HAIFA
CHAMBER MUSIC SOCIETY
BEIT HANOFF
HAIFA
Saturday, January 6, 1973, at 8.30 p.m. sharp
THE TEL AVIV QUARTET
(Taub, Boyko, Benyamini, Wiesel)
and
Yona Ettlinger - Clarinet
PROGRAMME:
Reger: Quintet in A-major for Clarinet and Strings, Op. 146
Schubert: String quartet in G-major, Op. 181
A limited number of tickets will be available at the box office, on the evening of the concert.

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM
Saturday, Jan. 6, 1973, 8.30 p.m.
SPECIAL CONCERT - Renaissance and Modern Chamber Choir conducted by Urit Zdrojewich; "Laron" - recorder ensemble led by Shlomo Tishar; the Jerusalem-brass quintet; Gila Yaron, soprano; Josef Yenzshulsky, guitar; Varda Reichfeld, harpsichord.
Works by Gabrieli, Rossi, Palestrina, Johnson, Dowland, Morley, Byrd, Greaves, Sheetham, Graves, Poulenc, Menzies, Villalobos, Monteverdi.
Tickets at Cohana and on evening of concert at the Museum.
SPECIAL CONCERT FOR YOUTH - Renaissance and Modern
From the programme of Sat., Jan. 6, Mr. Sidomo Tishar will give an explanatory talk (in Hebrew).
Tickets: IL3 - adults IL7.
ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things" (No. 4). The Early Renaissance in Italy. Introduction (Heb.): Miss Nedira Yahr.
ART FILM CLUB
"The Seventh Seal" (Sweden, 1957), by Ingmar Bergman.
COURSE IN ART HISTORY (Heb., with slides).
"Impressionism": "Impressionist sculpture" Dr. Ziva Mahels. Tickets: IL2. (Non-members: IL2.50).
ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things".

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM
Sunday, Jan. 7, 1973, 4.30 p.m.
SPECIAL CONCERT - Renaissance and Modern Chamber Choir conducted by Urit Zdrojewich; "Laron" - recorder ensemble led by Shlomo Tishar; the Jerusalem-brass quintet; Gila Yaron, soprano; Josef Yenzshulsky, guitar; Varda Reichfeld, harpsichord.
Works by Gabrieli, Rossi, Palestrina, Johnson, Dowland, Morley, Byrd, Greaves, Sheetham, Graves, Poulenc, Menzies, Villalobos, Monteverdi.
Tickets at Cohana and on evening of concert at the Museum.
SPECIAL CONCERT FOR YOUTH - Renaissance and Modern
From the programme of Sat., Jan. 6, Mr. Sidomo Tishar will give an explanatory talk (in Hebrew).
Tickets: IL3 - adults IL7.
ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things" (No. 4). The Early Renaissance in Italy. Introduction (Heb.): Miss Nedira Yahr.
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ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things".

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM
Tuesday, Jan. 9, 1973, 4.30 p.m.
SPECIAL CONCERT - Renaissance and Modern Chamber Choir conducted by Urit Zdrojewich; "Laron" - recorder ensemble led by Shlomo Tishar; the Jerusalem-brass quintet; Gila Yaron, soprano; Josef Yenzshulsky, guitar; Varda Reichfeld, harpsichord.
Works by Gabrieli, Rossi, Palestrina, Johnson, Dowland, Morley, Byrd, Greaves, Sheetham, Graves, Poulenc, Menzies, Villalobos, Monteverdi.
Tickets at Cohana and on evening of concert at the Museum.
SPECIAL CONCERT FOR YOUTH - Renaissance and Modern
From the programme of Sat., Jan. 6, Mr. Sidomo Tishar will give an explanatory talk (in Hebrew).
Tickets: IL3 - adults IL7.
ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things" (No. 4). The Early Renaissance in Italy. Introduction (Heb.): Miss Nedira Yahr.
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the israel museum, jerusalem
THIS WEEK AT THE MUSEUM
Wednesday, Jan. 10, 1973, 9.15 p.m.
SPECIAL CONCERT - Renaissance and Modern Chamber Choir conducted by Urit Zdrojewich; "Laron" - recorder ensemble led by Shlomo Tishar; the Jerusalem-brass quintet; Gila Yaron, soprano; Josef Yenzshulsky, guitar; Varda Reichfeld, harpsichord.
Works by Gabrieli, Rossi, Palestrina, Johnson, Dowland, Morley, Byrd, Greaves, Sheetham, Graves, Poulenc, Menzies, Villalobos, Monteverdi.
Tickets at Cohana and on evening of concert at the Museum.
SPECIAL CONCERT FOR YOUTH - Renaissance and Modern
From the programme of Sat., Jan. 6, Mr. Sidomo Tishar will give an explanatory talk (in Hebrew).
Tickets: IL3 - adults IL7.
ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things" (No. 4). The Early Renaissance in Italy. Introduction (Heb.): Miss Nedira Yahr.
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the israel museum, jerusalem
THIS WEEK AT THE MUSEUM
Thursday, Jan. 11, 1973, 9.15 p.m.
SPECIAL CONCERT - Renaissance and Modern Chamber Choir conducted by Urit Zdrojewich; "Laron" - recorder ensemble led by Shlomo Tishar; the Jerusalem-brass quintet; Gila Yaron, soprano; Josef Yenzshulsky, guitar; Varda Reichfeld, harpsichord.
Works by Gabrieli, Rossi, Palestrina, Johnson, Dowland, Morley, Byrd, Greaves, Sheetham, Graves, Poulenc, Menzies, Villalobos, Monteverdi.
Tickets at Cohana and on evening of concert at the Museum.
SPECIAL CONCERT FOR YOUTH - Renaissance and Modern
From the programme of Sat., Jan. 6, Mr. Sidomo Tishar will give an explanatory talk (in Hebrew).
Tickets: IL3 - adults IL7.
ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things" (No. 4). The Early Renaissance in Italy. Introduction (Heb.): Miss Nedira Yahr.
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ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things".

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM
Friday, Jan. 12, 1973, 9.15 p.m.
SPECIAL CONCERT - Renaissance and Modern Chamber Choir conducted by Urit Zdrojewich; "Laron" - recorder ensemble led by Shlomo Tishar; the Jerusalem-brass quintet; Gila Yaron, soprano; Josef Yenzshulsky, guitar; Varda Reichfeld, harpsichord.
Works by Gabrieli, Rossi, Palestrina, Johnson, Dowland, Morley, Byrd, Greaves, Sheetham, Graves, Poulenc, Menzies, Villalobos, Monteverdi.
Tickets at Cohana and on evening of concert at the Museum.
SPECIAL CONCERT FOR YOUTH - Renaissance and Modern
From the programme of Sat., Jan. 6, Mr. Sidomo Tishar will give an explanatory talk (in Hebrew).
Tickets: IL3 - adults IL7.
ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things" (No. 4). The Early Renaissance in Italy. Introduction (Heb.): Miss Nedira Yahr.
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COURSE IN ART HISTORY (Heb., with slides).
"Impressionism": "Impressionist sculpture" Dr. Ziva Mahels. Tickets: IL2. (Non-members: IL2.50).
ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things".

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM
Saturday, Jan. 13, 1973, 9.15 p.m.
SPECIAL CONCERT - Renaissance and Modern Chamber Choir conducted by Urit Zdrojewich; "Laron" - recorder ensemble led by Shlomo Tishar; the Jerusalem-brass quintet; Gila Yaron, soprano; Josef Yenzshulsky, guitar; Varda Reichfeld, harpsichord.
Works by Gabrieli, Rossi, Palestrina, Johnson, Dowland, Morley, Byrd, Greaves, Sheetham, Graves, Poulenc, Menzies, Villalobos, Monteverdi.
Tickets at Cohana and on evening of concert at the Museum.
SPECIAL CONCERT FOR YOUTH - Renaissance and Modern
From the programme of Sat., Jan. 6, Mr. Sidomo Tishar will give an explanatory talk (in Hebrew).
Tickets: IL3 - adults IL7.
ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things" (No. 4). The Early Renaissance in Italy. Introduction (Heb.): Miss Nedira Yahr.
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ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things".

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM
Sunday, Jan. 14, 1973, 9.15 p.m.
SPECIAL CONCERT - Renaissance and Modern Chamber Choir conducted by Urit Zdrojewich; "Laron" - recorder ensemble led by Shlomo Tishar; the Jerusalem-brass quintet; Gila Yaron, soprano; Josef Yenzshulsky, guitar; Varda Reichfeld, harpsichord.
Works by Gabrieli, Rossi, Palestrina, Johnson, Dowland, Morley, Byrd, Greaves, Sheetham, Graves, Poulenc, Menzies, Villalobos, Monteverdi.
Tickets at Cohana and on evening of concert at the Museum.
SPECIAL CONCERT FOR YOUTH - Renaissance and Modern
From the programme of Sat., Jan. 6, Mr. Sidomo Tishar will give an explanatory talk (in Hebrew).
Tickets: IL3 - adults IL7.
ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things" (No. 4). The Early Renaissance in Italy. Introduction (Heb.): Miss Nedira Yahr.
ART FILM CLUB
"The Seventh Seal" (Sweden, 1957), by Ingmar Bergman.
COURSE IN ART HISTORY (Heb., with slides).
"Impressionism": "Impressionist sculpture" Dr. Ziva Mahels. Tickets: IL2. (Non-members: IL2.50).
ART FILM: Sir Kenneth Clark "Civilization" (in colour). "Man - the Measure of All Things".

ISRAEL RUGBY FOOTBALL UNION
First Rugby international
SATURDAY, JANUARY 6, at 2.45 p.m.
ISRAEL VS. CYPRUS LIONS
HAPOEL STADIUM, GIVATAYIM.
Admission: Adults IL5, children half price.

GERMAN EMBASSY
2 performances of the film version of the Alban Berg Opera
WOZZEK
after Georg Buchner's drama by the Hamburg State Opera
NAHARIA - GALIL CINEMA
Wednesday, January 10, 1973 at 4.00 and 7.00 p.m.
Seat reservations at Steinberg's and at the Cinema
Entrance free

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THEATRE CLUB
TEL AVIV, 7 Rehov Mendele
Presents
The Song and Guitar Troupers
Performances every evening from 10 p.m. (except Fridays and Saturdays) in the THEATRE CLUB CELLAR
Reservations: Tel. 230089 from 8 p.m.

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Mano's Stage Restaurant
at the
Jerusalem Theatre
20 Rehov David Maron
Open for lunch and dinner:
Sunday-Thursday: 12 noon-3 p.m.
7-11 p.m.
Saturday: 7.30-11 p.m.
Please reserve
(the only first-class kosher restaurant in town) 20 Rehov David Maron
Tel. 02-30078 for reservations.

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7-

Tel Aviv Cinemas

Commencing Saturday, Jan. 6, at 7.15 and 9.30 p.m.
Weekdays at 4.30, 7.15, 9.30 p.m.
See times of performance of individual cinemas

ALLENBY Tel. 57820
18th week
Sat. Nights: 8.00 - 8.15
Weekdays - 5.30 - 8.45

DAN-RIVIERA Tel. 55851
Saturday 8 and 9
Daily 10, 11, 4 and 5

EDEN Tel. 57450
2nd week
A new Indian film

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DUSTY DICKMAN
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SAM PACKINPAH
"STRAW DOGS"
Adults only

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The new film

HEN YEHUDA Tel. 228409
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The tension film
THE FIFTH CORD
FRANCO NERO
Adults only

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6th week
HADI YAGIL
in Shalom Khan's
THE GREAT TELEPHONE ROBBERY
English Subtitles

OHEN Tel. 232288
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From the Master of Shock
A Shocking Masterpiece

ONLY Tel. 284025
4th week
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DRE ZOHAR's picture

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PEER Tel. 445706
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4.30, 7.15, 9.45
Being the adventures of a young man whose principal interests are rape, ultraviolence and destruction
STANLEY KUBRICK's
CLOCKWORK ORANGE

GORDON Tel. 244578
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7th week

LES FEUX DE LA CHANDELEUR
ANNIE GIBRARDOT
(Nourie d'Almer)

MAXIM Tel. 237457
8th week
Catch Me a Spy
KIM DOUGLAS
MARLENE JOHNSON
4.30, 7.15, 9.30

Jerusalem Cinemas

Commencing Saturday, January 6, at 7.00 p.m. and 9.00 p.m.
Weekdays: 4.00, 7.00 and 9.00 p.m.

ARNON Tel. 224020
3rd week
GEORGE SCOTT
DIANA RUGG
in
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Colour

CHEN Tel. 222955
2nd week
THE PEEPERS

EDEN Tel. 223629
From Friday at 3.00 p.m.
OLIVE REED
in
SITTING TARGET

EDISON Tel. 224056
A great Turkish love story
SON BAHAR RUZGARLARI
with
TURKAN SURAY
EDIZ HUN
in
THE PURSUIT OF HAPPINESS

ORNA Tel. 224758
LIVING WALLACE's
daring best seller
THE SEVEN MINUTES
For adults only

MOGRABI Tel. 58381
8th week
SALOMONICO
REUVEN DAD YOTAM
GABDI AMRANI
KTI GROTTS
YEHUDA EPHRONI

OPHIR Tel. 613321
4th week
4.30, 7.15, 9.30

CHARLES BRONSON
in
THE MECHANIC
United Artists

PARIS Tel. 236605
Israel Premiere
(6 shows daily)

THE LAST PICTURE SHOW
A Film By
PETER BOGDANOVICH
which won their two stars
in Oscar Prizes for the
supporting acting of
BEN JOHNSON
CLOIS LEACHMAN
Adults only
A "Columbia" Film

RAMAT AVIV Tel. 412761
7.15-9.30
Based on Nick Nickel's
Hosteller

CARNAL KNOWLEDGE
GADINCK BRONSON
JACK NICHOLSON
Matinee at 4 on Tuesday:
THE SOLDIER

Haifa Cinemas

Commencing Saturday, January 6, at 7.00 p.m. and 9.00 p.m.
Daily at 7.00 and 9.00 p.m. - Matinee at 4.00 p.m.

ARMON Tel. 664848
4th week
ALFRED HITCHCOCK'S
FRENZY
a deadly new twist from the
original Hitchcock
For adults only - in colour
No compl. tickets.

ATZMON Tel. 669008
An excellent
dramatic story
THE NIGHTCOMERS
Starring
MAKLOM BRANDO
in Technicolor
For adults only

BEIT ROTHSCHILD Tel. 32749
2nd week
Lindsay's Anderson's
interesting production
IF...
For. on Sat., Tues. and
Thurs. at 6.45, 9.00

CHEN Tel. 666272
4th week
URI ZOHAR
in his latest and best
Israeli film
THE PEEPERS
with
ARIK EINHSTEIN
MONA SILVERSTEIN
For adults only - in colour
No compl. tickets.

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One min. from Carm. term.
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Simultaneously all over
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The Big Israeli Hit
SALOMONICO
Starring
REUVEN DAD YOTAM
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YEHUDA EPHRONI
in colour

MIRON Tel. 669008
4th week
Noshim (John's) new
Israeli comedy
THE GREAT TELEPHONE ROBBERY
with
GADI YAGIL
ROMA ZUR
AVNER HESHAHU
Technicolor
Mat. at 10, 12, 2
LOVE PROBLEMS
JEAN SOREL
and
HAYDÉE POLITOFF

SHARVIT Tel. 86343
A great amusing story
GETTING STRAIGHT
Starring
ELLIOT GOULD and
CANDICE BERGEN
in Colour
P.r.s. all week 6.45, 9.00

MORIAN Tel. 242477
MARK LENTER and
JACK WILKIN
in a funny musical comedy
MELODY
in Technicolor
For. at 6.45, 9.00

Ramat Gan Cinemas

ARMON Tel. 720700
4th week
URI ZOHAR's film
PEEPERS
Adults
7.15, 9.30

HADAR Tel. 723822
7.15-9.30
THE NEW CENTURIONS
GEORGE C. SCOTT
Directed by
RICHARD FLEISCHER

LILI
CHARLES BRONSON
FRANK SINATRA
DEAN KAGAN
FOUR FOR TEXAS
4-7.15-9.30

RAMA Tel. 721912
Sunday and week
7.15-9.30
A dramatic tension film
ONCE A THIEF
ALAN DELON
ANN MARGARET
JACK PALLANCE

ORDEA Tel. 721720
7.15-9.30
GOLDIE HAYN
EDWARD ALBERT
BUTTERFLIES ARE FREE

Tel Aviv

MUSIC AT THE MUSEUM - The New Israel String Quartet - Bach: The Art of the Fugue - at the Reznai Auditorium; Saturday, "New Immigrants" - Alexander Volkov, piano - at the Reznai Auditorium; Tuesday.

ISRAEL PHILHARMONIC ORCHESTRA - Subscription Concert No. 4 - Yuri Aronovich conducting; Eddi Lupu, piano - Ben Haim: Psalm; Beethoven: Piano Concerto No. 4; Tchaikovsky: Symphony No. 5 - Series "7"; Saturday, Series "8"; Thursday, I.P.S. Light Classical Music No. 3 - Mendi Bodan conducting; Radu Lupu, piano - Verdi: I Vespri Siciliani; Mozart: Piano Concerto in G; Shostakovich: String Serenade; Dukas: L'Apprenti sorcier - Tuesday.

I.P.O. - Youth Concert No. 3 - Mendi Bodan conducting; Radu Lupu, piano - Verdi: I Vespri Siciliani; Mozart: Piano Concerto in G; Shostakovich: String Serenade; Dukas: L'Apprenti sorcier - Tuesday.

DAVID Tel. 984021
7-9.15
URI ZOHAR's Israeli film
PEEPERS
ARIK EINHSTEIN
Adults

The POSTER

Theatre

BACHELOR FLAT - (Nathan Gilboa Young Theatre) - The current Israeli comedy, "The story of a playboy and his would-be playboy brother is presented in a vulgar manner by a poor cast working under a poor director. GUYA, TATIN (Hadar) Fri. 9.00. TEL AVIV (Hadar) Sat. 7.30, 9.30. NE-TANYA (Sator) Sun. 9.00. TEL AVIV (Ohel Shani) Mon. 8.30. SAFED (Tel.) Tues. 8.15. TEL AVIV (Nachman) Wed. 8.30.

BIMOT THEATRE CLUB - Satirical Show - TEL AVIV every evening except Tues.

BOUQUET OF LIES (Little Theatre) - A low sort of show about a fellow named Almogino married to a girl with a rich lover named Brodsky. The laughs are produced mainly by the chief character's use of Spharadic expressions and gestures. PETAH TIKVA (Hechal) Fri. 8.00. JAFFA (Alhambra) Sat. 8.00. NEZ-ZIONA (Nevo) Mon. 8.30. TEL AVIV (Beit Hachayal) Tues. 8.30. RAMLE (Hamigdal) Wed. 8.30.

BRIDAL CANOPY (Hahimah) - S.Y. Agnon's epic novel about the God-fearing Yehuda and his odyssey through Galilee towns brought to the stage by director Joseph Lussy manages to maintain suspense in an audience which knows the ending.

CRIME AND PUNISHMENT (Cameri and Haifa) - The greatest thriller ever written, on a murder committed by a student-teacher, superbly directed and acted, investigation which followed, in a new adaptation for the stage by Andre Harsco, who also directed the show. (Not yet reviewed) TEL AVIV (Cameri) Sat., Sun., Mon.

A DOG'S TESTAMENT (Hahimah) - A charming Brazilian comedy in which the participants have a good laugh at the expense of the Catholic clergy and even higher personages. Delightfully directed in samba rhythm by Josef Millo. YI-FAT Wed. TEL AVIV (Hahimah) Thurs.

DON'T CALL ME BLACK (The Young Theatre) - TIVON (Yavai Or) Fri. 8.00. HAIFA (Hadar) Sat. 8.00. TEL AVIV (Beit Hachayal) Mon. 8.30. HOD HAHASHARON (Beit Hachayal) Tues. 8.30. TEL AVIV (Beit Hachayal) Wed. 8.30. ARIK Thurs.

HEAVY BULKY PUPPET THEATRE - "All Baba." A Family Escapes from the Land of Fear. "The King Story." A musical play. "The Original Don." and light show. JERUSALEM (Tavai) Sat. ARIK Thurs.

HIP... HIP... HIP... (Eva-Gina) (Kish Lotit Theatre) - NIE OF FR. TEL AVIV. BUKHAMA Thurs.

THE ICEMAN COMETH (Ufa Theatre) - A group of drunken down-and-outers are confronted with a strange preacher who tries to sober them up literally and metaphorically, but does not succeed. For the men cannot live without illusions. One of Eugene O'Neill's great plays. (Not yet reviewed) HAIFA (Municipal Theatre) Sat., Sun., Mon., 8.15.

TIE ME NODDY KNOWS (Zavia) - A charming musical of life in the slums by an all-teenage cast who speak and sing of their problems. Entertaining and instructive if you overlook some of the show's phoniness. TEL AVIV (Zavia) 8.15.

HATSHIVA DANCE CO. - programme: Noshim - John Butler. Three Out of Me - Linda Rubin, Lyric Episodes - Miriam Sharon, Horev - Martha Graham, Devotion of Angela - Martha Graham. TEL AVIV (Nachman) Sat., Mon., Tues., Thurs.

Cinema

THE ASSASSINATION OF TROTSKY - Flawed but powerful drama, in which director Joseph Lussy manages to maintain suspense in an audience which knows the ending.

BUTTERFLIES ARE FREE - Polish and amusing dialogue carries, without a trace of awkwardness, this boy-meets-girl story.

CLOCKWORK ORANGE - Karel Zeman's ultimate in sex and violence might leave non-addicts of violence cold.

COOL BREEZE - Another in the series of "Shah" films, this black crime-thriller is nevertheless strong in character.

DORIAN GRAY - Anglo-Italian production is an interesting attempt to bring Oscar Wilde's drama on clash between good and evil up to date.

ENDLESS NIGHT - Tame adaptation of Agatha Christie's time mystery story.

LES FEUX DE LA CHANDELEUR - Superficial treatment of a deserted wife obsessed with the need to regain the love of her former husband.

FRENZY - Hitchcock at his macabre best in this thriller about a sex pervert on the rampage.

THE GODFATHER - An excess of blood and gore impairs this finely made film about organized crime in the U.S.

THE GREAT TELEPHONE ROBBERY - Sloppily made local effort premiered just in time to snatch the title of "worst Israeli comedy of 1972."

THE HOSPITAL - Overblown attack on the medical profession held together by a fine performance by George C. Scott.

THE LAST PICTURE SHOW - Peter Bogdanovich's tale of a Texas town was one of the best U.S. films of 1971, with Oscar-winning performances from Faye Dunaway and Ben Johnson.

THAT CHAMPIONSHIP SEASON (Cameri) - Five men whose lives' most important event took place twenty years ago when they won a high school basketball championship, gather to celebrate the event, and in the busy celebration discover the futility of their lives. Taut direction and good acting. TEL AVIV (Cameri) Tues., Wed., Thurs.

THREE - Israel Eliraz' play about the women in the life of Moses. In English. JERUSALEM (Khan) Mon.

VINO (Hahimah) - An original play by Arlohn Chen about two "ordini" returning to Israel hopelessly corrupted by rich living in America. The play is full of clichés and false, catering to the audience's prejudices. TEL AVIV (Hahimah) Sat., Sun., Mon., Thurs.

SONGS OF NAOMI SHERER (Himot) - MIRIAM YAN (Himot) Fri. 8.00. TEL AVIV (Beit Hachayal) Sat. 7.15, 9.15. TEL AVIV (Ohel) Mon. 8.30. CARSHI, (Cameri) Tues. 8.30. MOSE HADYIN (Yarkon) Wed. 8.30. MAALOT (Maalot) Thurs. 8.30.

PLAY READING - Eugene O'Neill's Desire Under The Elms, The Moon and Sixpence, The Iceman Cometh, Saturday, 8.30 p.m. at Moudon Hachal, 9 Alkhal, Jerusalem.

MINNIE AND MOSKOWITZ - Good comedy with credible characters, acute observation, good acting. Written and directed by John Cassavetes.

THE NEW CENTURIONS - Hard-hitting, realistic portrayal of three Los Angeles policemen.

PEEPERS - Uri Zohar wrote and directed this pointless comedy about an Israeli peeping tom.

THE RAGING MOON - Tactful direction and beautiful acting results in a warm and tender film about paraplegics in love.

SALOMONICA - The hero is an Ashdod stevedore who emerges as a sea-and-blood character in this warm film.

THE S.A.L.ZBURG CONNECTION - Below average espionage tale.

Recommended.

Eating out

LEA REHAVIA - Best value for the money, when widest choice of Hungarian and middle European dishes is available. (Good soup. Some first dishes like the meat strudel and stuffed cabbage (IL.2.75) are a meal in themselves. Best main dishes are stuffed chicken and braised meat in various sauces; mustard, wine or mushrooms; the former (vadosh) is superb (IL.5 to IL.7). Lea also makes the best dessert in town: a palacinka, a pancake filled with a nut sauce (IL.1.50), and a very good applestrudel. One can fill up handsomely for under IL.10. Salads are served with main dishes, with a choice of rice, chips, dumplings and sometimes chulent. Recommended. (H.B.)

RADIO FOR MUSIC LOVERS

TODAY: 08.10: Tolomann; Partita; Haydn: Divertimento; Kodaly: Intermezso; Schumann: Clarinet Romanesque; Mozart: Adagio & Ronde. 09.05: Beethoven: "Conservation of the House" (Klemperer); Debussy: Rhapsody for Clarinet; Symphonies; "Harnale" - Ballet Music. 10.05 (repeat) Unaccompanied Women-Dance Atreth, Ruth Mayzani, Rachel Adonias, 1.40 p.m.: Haydn: Oboe Concerto; Mendelssohn: Violin Concerto (Zukerman); Glazunov: Concert Variations (Leinhardt-Huston). 0.05 p.m.: Concertgebouw-Hallmark; Beethoven: Neuenho Cellini; - Overture; Stravinsky: Violin Concerto; Bruckner: Symphony No. 7. **SATURDAY:** 08.11: Gabriel: "L'Arle de la Battaglia (Jannacquin); Camprat "Les Femmes"; Quack; Elia Concerto; Chabrier: Slavonic Dance. 1.05 p.m.: Brahms: Festive Academic Overture; Symphony No. 4 (Huston). 2.05 p.m.: Memories of Gregor Piatigorsky. 0.05 p.m.: Schoenberg: Piano Pieces, op. 33a; Mozart: Sonata; K. 353; Debussy: Waltz (Zukerman). 8.40 p.m.: Musical Miniatures. 11.05 p.m.: Portrait in Sound: G.F. Handel.

We apologize to our readers for publishing only two days but the Music Department of the Israel Broadcasting Service was unable to provide us with the programme details. Y.B.